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ABSTRACT

The document presents a report from a survey to evaluate aesthetic consciousness among participants in an aesthetic education pilot project (AEP). The AEP consisted of curriculum packages entitled "Meter," "Sound and Movement," "Word Pictures," "Characterization," and "Dramatic Plot." Extended pilot trials of the aesthetic education packages were conducted during the 1971-72 school year in 18 states, Puerto Rico, and Canada. Although all students and teachers who participated in the project were sent questionnaires, the response was only 10% of the total (88 teachers and 24 student groups). Questions dealt with package content; attitudes, interests, and aesthetic background of participants; time spent on the pilot project; ease of working with the material; and increased knowledge and/or understanding of aesthetic subjects as a result of participating in the program. Survey results were analyzed by determining percentages of teachers and students who responded in various ways to the questions. Findings indicated that teachers showed approval of package materials and instrumentation as a whole. Students indicated that they had enjoyed working on all packages except "Meter," would welcome similar packages, and had learned at least a fair amount. Additional research is suggested using a larger data base. The appendix presents copies of the teacher and student questionnaires, tabular representation of responses, and directions for administration of the questionnaires. (DB)

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Aesthetic Education Program
Initial Survey of
Selected Implementation Sites
1971 - 1972

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AESTHETIC EDUCATION PROGRAM EXTENDED PILOT:

A REPORT ON THE QUESTIONNAIRE DATA

October, 1972

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AESTHETIC EDUCATION PROGRAM EXTENDED PILOT:

A REPORT ON THE QUESTIONNAIRE DATA

Introduction

During the 1971-1972 school year, the Aesthetic Education Program at CEMREL conducted extended pilot trials of those Aesthetic Education packages which were nearing final form, especially the first five packages. Excluding Pennsylvania, which will be covered in a separate report, 653 Aesthetic Education packages, mostly in sets of the first five packages, were sent to schools or school systems in 18 states, Puerto Rico, and Canada. As a part of the evaluation of these packages, specially designed teacher and student questionnaires for each of the first five packages were sent in the spring to a subset of the total population in the extended pilot. This is a summary report on the questionnaire data which was returned to us.

The fact that we could use only the data which was returned was an obvious but unavoidable limitation, and there were other limitations on the data and analyses as well. For example, there were no test results, control groups, or classroom observations. Furthermore, because of time constraints, write-in responses on the questionnaires were not summarized and answers to various items on the questionnaires were not correlated with demographic data or with each other. These limitations rule out a subtle, highly detailed investigation of the extended pilot, but they do not prohibit the type of generalizations we will suggest later on.

The Teacher Questionnaire

POPULATION DATA

The actual numbers of teacher questionnaires sent and returned are broken down by package and state in Table I.

Insert Table I

The rate of return was rather low, but since so many questionnaires were sent out, the numbers of returned questionnaires were still large enough and their geographical dispersion still wide enough to allow careful generalizations from the data. Generalizations about the Sound and Movement package must be especially cautious because there were far fewer questionnaires returned for this package than for the others. One should note too that the questionnaires returned were mostly from Southern and Border states, with no questionnaires at all from Mountain or Northeastern states.

The average population characteristics of the schools from which questionnaires were returned are listed in Table II.

Insert Table II

The figures reported give only a very rough idea of the populations involved because several questionnaires had no accompanying demographic data. The demographic data from the Kentucky sites was lost in the confusion resulting from a change in the personnel who coordinated the extended pilot there. Data from Oklahoma and a few individual sites was incomplete, hence we had more data on ethnic composition and community type than on parents' income and employment.

TABLE I

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRES SENT AND RETURNED

STATE	SETS OF[1] QUEST. SENT	NUMBER RETURNED BY PACKAGE[2] Char.	Meter	D. Plot	Word P.	S. & M.	TOTAL RETURNED BY STATE	NUMBER OF[3] TEACHERS RETURNING QUEST.	PERCENT OF QUEST. SENT WHICH WERE RETURNED
Alabama		4	3	0	4	1	12	10	
Florida		3	2	0	2	0	7	5	
Georgia		3	3	7	2	5	20	17	
SUBTOTAL[4]	60	10	8	7	8	6	39	32	13%
California	6	0	0	1	1	1	3	2	10%
Illinois	22	3	2	2	3	1	11	10	10%
Kentucky	16	3	4	8	4	3	22	13	28%
Oklahoma	10	3	5	5	5	2	20	18	40%
Tennessee	64	0	0	9	0	0	9	9	3%
Texas	6	1	1	1	1	0	4	4	13%
Colorado	14	0	0	0	0	0	0	0	0%
Wisconsin	10	0	0	0	0	0	0	0	0%
TOTAL BY PACKAGE	208	20	20	33	22	13	108	88	10%

NOTES: [1]One set of questionnaires consists of one questionnaire on each package, i.e. five questionnaires.
[2]Package abbreviations are: Char. = Creating Characterization. D. Plot = Constructing Dramatic Plot
Word P. = Creating Word Pictures, S. & M. = Relating Sound and Movement
[3]This differs from "Total Returned by State" because many teachers returned questionnaires for more than one package.
[4]There was no information on how many questionnaires were sent to each of these three states.

Table 11

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE POPULATION DESCRIPTION

CHARACTERISTICS OF PARENTS OF STUDENTS IN SCHOOL

PACKAGE	% OF POPULATION INCLUDED IN INCOME DATA[1]	% OF POPULATION INCLUDED IN COMMUNITY DATA[2]	EMPLOYMENT[3]				ANNUAL INCOME[3]						ETHNIC COMPOSITION[3] OF SCHOOL					COMMUNITY[3] TYPE		
			PROFESSIONAL OR MANAGERIAL	SEMIPROFESSIONAL OR SKILLED TECHNICIAN	SEMI SKILLED OR UNSKILLED	UNEMPLOYED	$15,000-UP	$10,000-15,000	$ 8,000-10,000	$ 5,000- 8,000	$ 2,000- 5,000	BELOW $2,000	CAUCASIAN	BLACK	INDIAN	ORIENTAL	SPANISH-AMER.	URBAN	SUBURBAN	RURAL
Char.	70	75	24	46	29	1	15	25	37	21	1	0	67	31	0	0	1	33	50	17
Meter	55	75	30	45	25	1	19	28	30	23	0	0	62	36	1	0	0	40	50	10
D. Plot	42	58	24	36	33	6	16	19	29	25	8	3	60	37	1	0	3	34	53	13
Word P.	45	48	23	40	36	1	14	20	37	27	1	0	66	30	1	0	3	44	47	9
S. & M.	54	77	27	49	23	1	20	29	40	11	0	0	73	24	1	0	2	40	60	0
Average[4]	53	67	26	43	29	2	17	24	35	21	2	1	66	32	1	0	2	38	52	10

NOTES:
[1] This is an indication of the completeness of the data. The percentages refer to the number of questionnaires for which there is population data divided by the number of questionnaires returned. The percentages were usually the same for the completeness of the employment data.
[2] The percentages were the same or higher for ethnic composition data.
[3] Each cell is the average percentage reported of all the package questionnaires for which we had data. The percentages may not exactly add up to 100 because of rounding and minor omissions on report forms.
[4] The average is weighted equally for each package, ie. it is not weighted according to actual numbers.

The data on population characteristics, incomplete though it is, can give us some indication of any large demographic bias in the population we examined. It should be kept in mind that the figures in Table II are averages--the range in the schools was quite large.

The figures for employment and income do not differ greatly from national averages.[1] The populations of the schools from which teachers sent us data vary from national norms chiefly in the larger percentages of black students and the smaller percentages of rural communities. The populations using each package were roughly comparable, with perhaps Sound and Movement schools being somewhat higher than the rest socio-economically and Dramatic Plot schools somewhat lower.

QUESTIONNAIRE DATA

Each teacher questionnaire in the extended pilot had three parts: 1) A set of descriptive and general questions which were the same regardless of the package to which they referred; 2) A set of specific questions which were different for each package; 3) Two questions at the end for teachers who had taught more than one package and/or who had taught one package more than once. The questionnaire sections along with the summary data are presented in Appendices A, B, and C. In the next several pages we will discuss the salient points in the data.

General Questions

The first type of data in Appendix A is not directly evaluative; it simply extends our knowledge about the populations from which we gathered

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[1] See Statistical Abstract of the United States, 91st Annual Edition, U.S. Department of Commerce (Washington, 1970) pp. 16, 225, 322.

data. For example, the data shows that the packages were taught at a wide variety of grade levels, ranging from first grade to high school in some cases.[2] Moreover, substantial percentages of teachers using each package reported using the package at more than one grade level. The median grade level for Meter and Sound and Movement was third grade; the median grade level for the other packages was fourth grade. Most teachers had no special qualifications for teaching the Aesthetic Education materials, with the exception of the teachers who used the Meter package. Classes ranged in size from under 10 to over 35; the median class size for each package was between 25 and 29. Teachers generally spent from 5 to 10 class periods instructing the materials 2 or 3 times a week, and usually this meant 3 to 8 hours of instruction spread over 1 to 6 weeks. Teachers using Word Pictures and Dramatic Plot tended to take the greatest amount of class time, while teachers using Meter and Sound and Movement took the least amount of class time. Interestingly, most teachers using Sound and Movement taught the package more than 3 times a week, but teachers using Meter often taught it once a week or less. The amount of teacher preparation time was usually 1 to 3 hours, though several teachers took much longer. Teachers using Sound and Movement and Word Pictures tended to take the most time in preparation. While most teachers, especially those using Characterization and Meter, taught their package at a regular time of day, teachers did not clearly favor one time of day over another. Teachers' conceptions of the packages were reflected in the subjects which the packages replaced. As one might expect, teachers using Characterization, Dramatic Plot, and Word Pictures replaced language arts far more often than any other subject. Teachers using Meter replaced a

[2]When a statement is made about how teachers responded, it applies only to the teachers who answered the item, not to all the teachers who returned questionnaires.

variety of subjects, and teachers using Sound and Movement tended to use language arts time or free time.

The directly evaluative data in Appendix A was generally very favorable to the packages. For each package, most teachers felt that their respective teacher's guide was adequate or quite adequate in its explanation of content and the content's relationship to aesthetic education, in its outline of procedures, in its description of criteria to assess student learning, and in its general organization. The teacher's guides for Meter and Word Pictures were generally criticized most often, though never by a majority of teachers. The other package materials usually generated even less criticism than the teacher's guides in terms of use, quantity, appearance, durability, and storage. With the exception of a relative lack of enthusiasm for the appearance of the Meter materials, the differences in the reception of the materials from the five packages were too small and detailed to be covered in this general summary.

Three questions scattered throughout the general part of the questionnaires attempted to elicit teachers' opinions about aspects of the packages as wholes. A majority of teachers using each package, especially those using the Sound and Movement package, felt that a workshop was probably advisable or highly advisable. When asked to comment on what grade level was appropriate for the package they taught, most teachers indicated two or more grade levels. Few teachers indicated anything above fifth grade or below second grade, and the median for each package except Sound and Movement was fourth grade. The median age level recommended by Sound and Movement teachers was third grade. Perhaps the single most revealing item in each questionnaire asked teachers to indicate whether or not they would recommend the package they taught to other

teachers. The response was overwhelmingly in favor of the packages, with Meter receiving the fewest recommendations (90%), and Characterization being recommended unanimously.

The last set of questions in the general part of the questionnaires asked the teachers to describe their students' responses. A clear majority of teachers using each package indicated that their students were either quite excited about each lesson or looked foward to each lesson. Teachers using the Characterization package gave the brightest picture of their students' overall reactions (unanimous approval), while the teachers using Meter and Word Pictures described the least favorable reactions.

Besides this data on the general reactions of the students, there was information on five aspects of a major goal of the Aesthetic Education Program as a whole, i.e. self-initiated student involvement. The aspects were, in order of increasingly positive response: 1) How many students brought package relevant materials from home?[3] 2) How many students voluntarily worked with the package materials between regular lessons? 3) How many students volunteered to do additional suggested activities outside of regular class time? 4) How many students raised questions related to the package, not covered in the regular activities? 5) How many students tried to relate or generalize the content of the package to other school subjects?

From an absolute viewpoint, it is discouraging that at least half of the teachers using each package indicated that less than one-fourth of their students did these things (with the exception of Dramatic Plot students generalizing content). However, considering the fact that these behaviors

[3]This question should be interpreted with care, for the packages do not offer equal opportunities for bringing materials from home. Also, the Sound and Movement students were perhaps better able to bring materials from their generally more affluent homes.

are unusual for students to begin with, it is surprising that often over one-fourth of a teacher's students did engage in self-initiated activity. The Characterization, Dramatic Plot, and Sound and Movement packages were most notable in this respect, while student initiatives were least prominent in the Meter package.

Package Specific Questions

What follows are brief, package-by-package discussions of the data in Appendix B.

Creating Characterization

Teachers generally had few or no problems with the lessons in the Characterization package. Lessons 1, 4, and 5 were either the best or the worst in various aspects. For example, student learning was most difficult to assess for lessons 4 and 5, but most teachers felt that students reacted most favorably to lesson 4 and least favorably to lesson 5. Teachers showed a great range of opinion in stating their students' reactions to lesson 1. It is ironic that lesson 4, while liked the most, also required the greatest degree of forced modification. Teachers made the greatest exploratory modifications in lessons 1 and 4, and these same two lessons also showed the greatest reading problems. There were very few changes suggested for the sequencing of the lessons; the most prominent suggested change was to reverse the order of lessons 4 and 5.

A clear majority of teachers approved various aspects of the instrumentation in the Characterization package. There was, however, a notable lack of enthusiasm for the Teacher Evaluation: Lesson 4 and the Rating Instrument. Many teachers also indicated that the outcomes of lessons 1 and 5 probably

could not be measured by objective means.

Investigating the Elements: Meter

There was somewhat more difficulty with the lessons in the Meter package than in the Characterization package, but still a clear majority of teachers indicated nothing stronger than minimal problems or modifications with all the lessons except lessons 8 and 9. Assessment of student learning was increasingly a problem as the lessons progressed, until by lesson 8 a substantial minority of teachers had more than "minimal" problems, and by lesson 9 a majority of teachers had more than "minimal" problems. The same progression roughly holds true for the teachers' indications of their students' relative preferences for activities. Lessons 8 and 9 were actively disliked by the students of about one-third of the teachers, though a very few ranked these lessons highly. Though there were always 1 to 3 teachers making moderate modifications throughout the lessons, lessons 8 and 9 were the only lessons in which a prominent number of teachers were forced to make modifications, and even for these lessons most teachers indicated minimal or no forced modifications. Exploratory modifications were also present at a low level throughout the lessons, with slightly more teachers indicating exploratory modifications in lessons 7, 8, and 9. There were generally few reading problems and few recommended changes in the sequencing of the Meter lessons.

Teachers usually approved of the characteristics of the instrumentation in the Meter package, though the approval was not especially enthusiastic. There was a slight tendency to rate Test B lower than the other tests in terms of length, clarity, and ease of administration. Several teachers,

though never a majority, questioned the utility of the test results. The measurability of outcomes was virtually unquestioned except for lesson 8, which was questioned by a minority of teachers.

Constructing Dramatic Plot

As with the other packages, most Dramatic Plot teachers indicated that they had, at most, minimal problems, and made, at most, minimal modifications in the lessons (in this package the lessons were "games"). Assessment of student learning was relatively more difficult in games 2 and 3, and teachers were most often forced to make a moderate degree of modification in game 3. Although teachers differed a great deal as to the relative preferences of their students for each game, the order of the preferences was generally the same as the order in which the games were taught. Game 3 was clearly rated last, but in each game a small number of teachers indicated that their students actively disliked the activity. There was relatively little exploratory modification of the games, and most teachers agreed with the order in which the concepts were taught. Almost one-third of the teachers said reading presented difficulties for their students, and though it is difficult to judge from the low number of teachers responding, the difficulty seemed to be mainly in games 2 and 3.

The instrumentation in the Dramatic Plot package was mildly approved by most teachers, although several had some criticism of the clarity of the directions and the ease of scoring. Teachers generally felt that the outcomes were measurable, though several questioned the measurability of the outcomes for game 3.

Creating Word Pictures

For each activity in Word Pictures a majority of teachers had no more than minimal problems or modifications. However, substantial minorities did have moderate or great difficulty in assessing student learning for every activity except B and possibly H and I. Teachers varied a great deal in stating the relative preferences of their students for the various activities. To generalize, the preferences fell into three groups: activities B, E, and D most preferred, activities C, A, and F preferred next, and activities G, H, and I least preferred. A few teachers made more than minimal forced modifications in each activity except perhaps activity H, and generally more teachers (though still minorities) made moderate exploratory modifications, especially in activities D, E, and H. About one-quarter of the teachers indicated that their students had reading difficulties. Though it is hazardous to generalize from the low level of response to the follow-up question on reading, it seems that activities C, D, F, and G created the most problems. Teachers varied quite a bit in their recommendations on how the packages should be sequenced, although a majority of teachers agreed with the given sequencing of all activities except C, D, and E.

Most teachers mildly approved of the diagnostic activity in Word Pictures, though several had reservations about its ease of scoring, utility, and comprehensiveness. A few teachers questioned the measurability of the outcomes in each activity, especially activity D.

Relating Sound and Movement

Ten teachers at most responded to any item in the specific questions

for Sound and Movement, so the data must be judged with care. Again, most teachers indicated that they had no more than a few problems and made no more than minimal modifications. There were, however, substantial minorities in every lesson except 1 and 7 who stated that they had moderate or great difficulty in assessing student learning. As in the Word Pictures questionnaire, Sound and Movement teachers differed greatly in rating the relative preferences of their students for each activity. On the average, the lessons were rated in the following, descending order: 1, 2, 4, 3, 7, 5, 6. Only a few teachers in lessons 3 and 5 were forced to make more than minimal modifications, and only a few teachers in lessons 2, 3, and 6 made more than minimal exploratory modifications. There was no reading required of the students in the package, and teachers completely agreed with the given sequence of the lessons.

Virtually all teachers approved of various aspects of the instrumentation in the Sound and Movement package. Reactions to the "Evaluation activities: Lesson 6" were somewhat less enthusiastic than reactions to other parts of the instrumentation. All teachers felt that the instrumentation was comprehensive or very comprehensive, and only a few indicated that certain outcomes were not measurable by objective means.

Questions for Teachers Who Taught More Than One Package and/or One Package More Than Once

The last two items in the questionnaires were for teachers who taught more than one package and/ or teachers who taught one or more packages more than once. Appendix C presents the format of the items and the raw data.

The rankings of the teachers who taught more than one package provided

a direct means of comparing teachers' opinions about the packages. Judging from the tables in Appendix C, there was probably little relation between the order in which the packages were taught and teacher or student preferences. though there was an obvious resemblance in teacher preferences and teacher-reported student preferences. According to the teachers' rankings of their own and their students' preferences, Characterization was clearly the most preferred package, followed by Dramatic Plot and Meter, which were ranked too closely to pick one over the other. Word Pictures was clearly ranked fourth, and Sound and Movement was ranked at the bottom.

Although the data regarding extended package use perhaps lends weight to earlier data from Meter teachers and raises the question of why Meter was more often used repeatedly than the other packages, the data is really too sparse to analyze in depth.

The Student Questionnaire

Appendix D contains copies of the student questionnaire and answer sheet which were used in the extended pilot evaluation. Note that the questionnaire could be used with readers or non-readers and that the same questions were asked for each package.

POPULATION DATA

Table III presents information on the numbers of student questionnaires sent out and returned.

Insert Table III

Table III

AEP EXTENDED PILOT: STUDENT QUESTIONNAIRES SENT AND RETURNED

STATE	NUMBER OF[1] QUEST. SENT	NUMBER RETURNED BY PACKAGE					TOTAL RETURNED BY STATE	NUMBER OF[2] GROUPS RETURNING QUEST.	PERCENT OF QUEST. SENT WHICH WERE RETURNED
		Char.	Meter	D. Plot	Word P.	S. & M.			
Alabama		0	0	0	0	26	26	1	
Florida		27	0	0	0	0	27	1	
Georgia		0	0	0	0	0	0	0	
SUBTOTAL[3]	900	27	0	0	0	26	53	2	6%
California	90	0	0	0	0	0	0	0	0%
Illinois	330	66	6	6	43	6	127	9	38%
Kentucky	240	10	38	5	48	0	101	4	42%
Oklahoma	150	21	23	23	14	22	103	5	69%
Tennessee	0	-	-	-	-	-	-	-	-
Texas	90	0	0	13	26	0	39	2	43%
Colorado	210	0	0	0	0	0	0	0	0%
Wisconsin	150	0	0	0	0	0	0	0	0%
TOTAL BY PACKAGE	2160	124	67	47	131	54	423	24	20%

NOTES: [1]A single questionnaire could be used with any package.
[2]A "group" is usually a classroom, but it is not certain that, for example, each group from Illinois was a separate classroom.
[3]There was no information on how many questionnaires were sent to each of these three states.

In raw numbers of questionnaires, the return rate was better than the return rate for teacher questionnaires. However, the geographic distribution was not as broad (more than three-fourths of the questionnaires came from Illinois, Kentucky, and Oklahoma), and the number of classrooms involved was far lower than the number of classrooms from which teacher questionnaires were returned.

Most of the student questionnaires were from schools from which we had received teacher questionnaires, but, as Table IV shows, the demographic data was relatively more incomplete than the teacher questionnaire demographic data.

Insert Table IV

The differences between the demographic data from each package are prominent in the case of student questionnaires. Nothing can really be said about the incomes or employment of parents of students in schools from which we received Meter and Dramatic Plot student questionnaires. Otherwise, it seems that parents of Characterization and Sound and Movement students may have been somewhat above national socio-economic averages, while parents of Word Pictures students were probably below national socio-economic averages.[4] In each of these three packages, the socio-economic characteristics of the schools showed a wide range.

The ethnic and community data for the student questionnaires was more complete than the socio-economic data, but the packages still show big differences in their population characteristics. Meter schools had very

[4]See Statistical Abstract, 91st Edition, Dept. of Commerce, pp. 16, 225, 322.

Table IV

AEP EXTENDED PILOT: STUDENT QUESTIONNAIRE POPULATION DESCRIPTION

CHARACTERISTICS OF PARENTS OF STUDENTS IN SCHOOL

PACKAGE	% OF POPULATION INCLUDED IN INCOME DATA[1]	% OF POPULATION INCLUDED IN COMMUNITY DATA[2]	EMPLOYMENT[3]				ANNUAL INCOME[3]						ETHNIC COMPOSITION OF SCHOOL[3]					COMMUNITY TYPE[3]		
			PROFESSIONAL OR MANAGERIAL	SEMIPROFESSIONAL OR SKILLED TECHNICIAN	SEMISKILLED OR UNSKILLED	UNEMPLOYED	$15,000-UP	$10,000-15,000	$ 8,000-10,000	$ 5,000- 8,000	$ 2,000- 5,000	BELOW $2,000	CAUCASIAN	BLACK	INDIAN	ORIENTAL	SPANISH-AMER.	URBAN	SUBURBAN	RURAL
Char.	75	44	29	37	31	3	23	41	21	10	4	1	80	19			1	39	61	
Meter	9	43	55	40	5		35	30	25	5			93		4		3	79	21	
D. Plot	13	62	55	40	5		35	30	25	5			76	15	5	1	3	79	21	
Word P.	53	63	6	7	69	19	3	5	6	54	26	6	7	90			2	93	7	
S. & M.	59	100	31	48	21		15	26	49	9			64	32	2	1	2	89	11	
Average[4]	42	62	35	34	26	4	22	26	25	17	6	1	64	31	2		2	76	24	

NOTES: [1]This is an indication of the completeness of the data. The percentages refer to the number of returned questionnaires for which there is population data divided by the number of questionnaires returned.

[2]The percentages were usually the same for the completeness of the employment data.

[3]The percentages were the same or higher for ethnic composition data.

[3]Each cell is the average percentage reported of all the package questionnaires for which we had data. The percentages may not exactly add up to 100 because of rounding and minor omissions on report forms.

[4]The average is weighted equally for each package, ie. it is not weighted according to actual numbers.

very few black students, while Word Picture schools had mostly black populations. The average across packages was, like the teacher questionnaire population, higher than the national average in the proportion of black students. No schools for which we had data were located in rural communities, and in every package except Characterization, students were mostly from urban areas.

QUESTIONNAIRE DATA

The student questionnaire results in Appendix E were generally favorable to the packages, though perhaps not as favorable as the teacher questionnaire results. In each package except Meter, a majority of students replying to the questionnaire indicated that they felt happy or very happy when they worked on their package. The responses were most favorable to Characterization and Sound and Movement. When asked how they would feel about having another package something like the package they just had, most students in each package except Sound and Movement indicated that they would be happy or very happy. The pattern of responses to this second question makes an interesting contrast with the pattern of responses to the first question. Most Sound and Movement students were enthusiastic about working on the package, but they apparently did not want another package something like Sound and Movement. This discrepancy is probably attributable to three things: 1) Many Sound and Movement students did not answer the second question, perhaps because they answered the first question favorably; 2) Many Sound and Movement students indicated later on that too much time was spent on the package, perhaps because Sound and Movement was taught several times per week; and 3) Sound and Movement students were probably the youngest and therefore least consistent in their answers. It is also interesting that, while a small majority of Dramatic Plot students were

happy or very happy working on the package, an overwhelming majority were happy about the idea of having another package something like the Dramatic Plot package.

In response to the third question, a large majority of students in each package indicated that they learned at least a fair amount from working with their package. Sound and Movement students again registered the least favorable response here, though only a small minority felt that they learned "almost nothing".

A large majority of students returning questionnaires in each package also felt that they knew what they were supposed to be doing at least most of the time. Dramatic Plot and Word Pictures students rated their packages lower in this respect than other students rated their packages, but still the vast majority knew what they were supposed to be doing at least most of the time.

Most students in each package felt that they spent the right amount of time on their package, although several students using Word Pictures and Sound and Movement felt that they spent too little and too much time respectively.

With the exception of Meter students, most students in each package felt that the things they worked with looked "really nice". Large majorities also indicated that it was easy to read the words in their respective packages.

Conclusions

If success is interpreted as positive questionnaire responses from majorities of teachers returning questionnaires, we can conclude that

each of the first five Aesthetic Education packages was successful based on a heterogeneous sample of 88 teachers. For each package, most teachers showed approval of the materials, instrumentation, and the package as a whole. According to most teachers, most of the lessons in each package were accomplished with few problems and few forced modifications. Most teachers also indicated that their students looked forward to the lessons, and many teachers, though not most, reported that substantial numbers of their students engaged in self-initiated activities.

Student questionnaire results also indicated that the packages were successful, but these results were not as conclusive as the teacher questionnaire results for a number of reasons. First, the majorities answering positively were often not as clear-cut as the majorities in the teacher questionnaire results. Second, the student population, though very large in absolute numbers, was much smaller than the teacher population in terms of classrooms responding. Third, we had less information on the nature of the student population, and it may have been less representative than the teacher population. Lastly, student responses are likely to be less reliable than teacher responses.

Most students indicated that they were happy working on the packages (except Meter), that they would like to have more, similar packages (except, perhaps, Sound and Movement students), and that they learned at least a fair amount. Also, only minorities of students expressed major doubts in knowing what to do, criticism of the amount of time spent, criticism of the appearance of the materials, or complaints about the difficulty of the reading.

The teacher and student questionnaires covered many aspects of the

packages, and though the results were rarely exclusively positive, they were consistently encouraging.

This is not to say, however, that each package was experienced with the same enthusiasm. In many ways the Characterization package received the greatest approval. The Meter package was the most often criticized package in several areas, though teachers who were able to compare packages on the average rated Meter second or third. As a result of this and earlier studies, plans are underway to revise the Meter package. The reactions to the other packages were too mixed to indicate a clear ranking.

As a final note to this report, a few suggestions can be ventured. First, the teachers' suggestions about having teacher workshops and using the packages below sixth grade should be considered. Second, efforts should be made to counteract the tendency in most packages for students to prefer earlier lessons to later lessons. This tendency may be due to the novelty of the packages wearing off or to the increasing difficulty of the lessons. But whatever the cause, it is not likely to encourage independent exploration of the arts by the students after the package is finished. Third, the questionnaires should be revised. The teacher questionnaire items should be re-ordered and numbered, and efforts should be made to increase the number of issues covered by objective items rather than by write-in items. Some response alternatives need revision as well. For example, in the "Evaluation of Instrumentation" item in Appendix B, teachers were not given a full range of alternatives for indicating how they felt about the length of test time. They were not free to criticize the instruments on the grounds that they were too brief since the only response available was "nicely brief". The student questionnaires may not be worth the effort,

but if they are used again, some of the response alternatives need revision. Fourth, future studies should attempt to avoid some of the limitations mentioned at the beginning of this report: incomplete demographic data, low rates of return on questionnaires, and lack of correlational analyses. While the data and analyses we presented here were enough to indicate the broad outline of success, more complete data and analyses would enable us to explore the reasons behind the success.

APPENDIX A

TEACHER QUESTIONNAIRE AND RESULTS:

DESCRIPTIVE AND GENERAL QUESTIONS

Descriptive Information

Below are the questions and results reported as percents. See Table 1 for the actual number of questionnaires involved. The percents may total 99, 100, or 101 due to rounding. The "PR" column designates "percent of teachers responding who took the questionnaire." The "MA" column designates the percentage of responding teachers who marked more than one answer. A teacher's multiple answers were scored as fractions so as not to be weighted more than the answer of a teacher who marked only one alternative. When there is no "MA" column, there were no teachers who made multiple answers. The "Average" row designates the average percentage across packages. It is weighted equally for each package, i.e. it is not weighted according to the raw numbers of teachers responding.

1. Grade level of students who received instruction with Aesthetic Education materials:

	Grade Level								
Package	K	1	2	3	4	5	6	7 or higher	PR	MA
Characterization		1	10	32	29	17	8	3	90	30
Meter		10	22	27	17	12	7	5	100	40
Dramatic Plot		2	5	26	23	12	23	9	97	27
Word Pictures			7	29	21	21	13	10	95	32
Sound and Movement		4	29	38	4		8	17	92	23
Average		3	15	30	19	12	12	9		

2. Do you feel that you have any special qualifications in the arts that would give you an advantage, in comparison to your peers, in comprehending and teaching the Aesthetic Education materials that are the subject of this questionnaire?

	Yes	No	PR
Characterization	21	79	95
Meter	65	35	100
Dramatic Plot	27	73	100
Word Pictures	19	81	95
Sound and Movement	38	62	100
Average	34	66	

General Questions

3. Comment on the grade level for which this package is best suited. (May check more than one.)

Package	K	1	2	3	4	5	6	PR	MA
Characterization		1	11	23	39	25		95	70
Meter			6	26	39	29		100	70
Dramatic Plot			3	18	40	37	1	97	67
Word Pictures		1	5	24	43	26	2	91	77
Sound and Movement	3	10	28	49	5	5		92	54
Average	1	2	11	28	33	24	1		

4. Would you estimate as accurately as possible the amount of instructional or class time you spent on the package.
(a) Number of periods spent on instruction (CHECK ONE)

	2 class periods	5-6	7-8	9-10	11-12	13-14	15-16	17-18	19-or more	PR
Characterization		38	11	33		6	11			90
Meter		10	35	30	5		5	10	5	100
Dramatic Plot	3	18	15	33	9	12			9	100
Word Pictures		25	5	35	15	10	10			91
Sound and Movement		31	31	8	15	8	8			100
Average	1	24	19	28	9	7	7	2	3	

(b) Average time (MINUTES) spent per period (CHECK ONE)

	15-24	15-19	20-24	25-29	30-34	35-39	40-44	45-49	50-or more	PR
Characterization		5	11	5	11	5	21	21	21	95
Meter	5	10	20	15	20	5	10	5	10	100
Dramatic Plot				6	12	6	27	24	24	100
Word Pictures		5	5		9	23	45	5	9	100
Sound and Movement		8		46			8	23	15	100
Average	1	6	7	14	10	8	22	16	16	

General Questions

4. (c) Estimate total time (HOURS) spent on package (CHECK ONE)

	1-2	3-4	5-6	7-8	9-10	11-12	13-14	15-16	17-or more	PR
Characterization		26	11	42	16			5		95
Meter		30	35	15	5	10		5		100
Dramatic Plot	3	6	25	22	25	6	6	3	3	97
Word Pictures		9	27	18	18	14	5	5	5	100
Sound and Movement		38	8	30	15		8			100
Average	1	22	21	25	16	6	4	4	2	

5. Would you estimate the total amount of teacher preparation time (HOURS) that was involved over the "duration" of your work with the package. (CHECK ONE)

	1	2	3	4	5	6	7	8 or more	PR
Characterization	16	42	37		5				95
Meter	25	20	20	20	5	10			100
Dramatic Plot	21	30	18	12	6	3	3	6	100
Word Pictures	9	32	23	14	9		9	5	100
Sound and Movement	8	23	31	15	8	15			100
Average	16	29	26	12	7	6	2	2	

6. Scheduling of instruction
   (a) During which TIME OF THE DAY did you usually teach the package? Mark only one square, unless instruction considerably extended into a second period; then mark two squares.

	Package					
Time of day	Char.	Meter	D. Plot 3	Word P.	S. & M.	Average 1
All Day						
Early morning (before 10:00)	16	10	14	18	23	16
Mid-morning (10:00 - 11:00)	21	10	17	19	12	16
Late morning (11:00 - 12:00)	11	5	13	22	12	13
Noon (12:00 - 12:30)	3	3	2			2
Early afternoon (12:30-1:30)	29	15	19	19	15	19
Mid-afternoon (1:30 - 2:30)	21	40	20	19	38	27
Late afternoon (after 2:30)		5	13	2		4
Schedule too varied to specify		13				3
PR	95	100	100	100	100	
MA	5	15	21	27	8	

General Questions

6. (b)To what degree did your SCHEDULE for teaching the package VARY or differ from the time period that you indicated above?

	a great deal	somewhat	only slightly	none	PR
Characterization		11	53	37	95
Meter		11	53	37	95
Dramatic Plot	3	19	50	28	97
Word Pictures	9	27	50	14	100
Sound and Movement		42	17	42	92
Average	2	22	45	32	

(c)Which CLASS(ES), if any, was/were usually or normally replaced by the time used for the package lessons? Mark more than one square if appropriate (for example, if one group normally had gym when the other group had art or if your schedule varied.)

	Package					
Class	Char.	Meter	D. Plot	Word P.	S. & M.	Average
Art	3	9	9			4
Music	8	24	15		8	11
Gym	3		2	2	8	3
Science		10	3		3	3
Mathematics			4			1
Social Studies	18	6	9	9	6	9
Language Arts	45	10	40	60	33	38
Free time and/or non-allotted time	10	21	12	19	35	19
Other	13	20	6	9	8	11
PR	95	100	97	95	100	
MA	30	10	48	9	15	

General Questions

6. (d)Which of the following best describes your PATTERN OF WORKING with the Aesthetic Education Program materials on a WEEK TO WEEK basis:

We usually conducted lessons:	Package: Char.	Meter	D. Plot	Word P.	S.& M.	Average
Daily	5	15	3	18	31	14
Four times a week	11	10	3	9	23	11
Three days a week	21	20	29	2	31	21
Twice a week	47	25	38	57	15	36
Once a week or less	16	30	24	9		16
Other			3	5		2
MA			3			
PR	95	100	100	100	100	

(e)How many weeks did you work with the package? (i.e., the number of weeks that passed from the time that you started to the time that you finished, regardless of how much time you spent per week.)

	1-2	3-4	5-6	7-8	9-10	11-12	Other	PR	MA
Characterization	21	48	21		5		5	95	
Meter	25	20	40			10	5	100	
Dramatic Plot	6	38	23	5	22	6		97	3
Word Pictures	10	43	19	10	19			95	
Sound and Movement	50	33	17					92	
Average	22	36	24	3	9	3	2		

7. Evaluation of Teacher's Guide

Would you comment on the degree to which the teacher's guide (and other relevant package materials) satisfied your needs in regard to each of the following areas:

(a)The guide explained or taught you the content that you were to teach to your students: (Check one)

	quite adequate	adequate	slightly inadequate	inadequate	PR
Characterization	30	60	10		100
Meter	20	45	35		100
Dramatic Plot	27	60	13		91
Word Pictures	15	55	25	5	91
Sound and Movement	60	20	20		77
Average	30	48	21	1	

General Questions

7. (b)The guide explained how the content or package was related to aesthetic education: (Check one)

	quite adequate	adequate	slightly inadequate	inadequate	PR
Characterization	35	60	5		100
Meter	16	68	5	11	95
Dramatic Plot	20	67	13		91
Word Pictures	16	79	5		86
Sound and Movement	36	45	18		85
Average	25	64	9	2	

(c)The guide outlined the suggested procedures for instruction: (Check one)

	quite adequate	adequate	slightly inadequate	inadequate	PR
Characterization	25	65	10		100
Meter	35	35	30		100
Dramatic Plot	30	57	13		91
Word Pictures	30	35	30	5	91
Sound and Movement	27	63	9		85
Average	29	51	18	1	

(d)The guide laid out criteria that enabled you to assess student learning at key points of instruction:

	quite adequate	adequate	slightly inadequate	inadequate	PR
Characterization	21	63	16		95
Meter	11	74	5	11	95
Dramatic Plot	20	63	17		91
Word Pictures	21	47	32		86
Sound and Movement	18	63	18		85
Average	18	62	18	2	

General Questions

7. Would you comment on the ease with which you were able to abstract the above information (a-d) from the teacher's guide. I thought the guide was: (Check one)

	very well organized (no revisions needed)	well organized (minor rewriting needed)	somewhat organized (moderate rewriting needed)	poorly organized (major rewriting needed)	PR
Characterization	30	65	5		100
Meter	20	40	35	5	100
Dramatic Plot	34	52	14		88
Word Pictures	29	47	18	6	77
Sound and Movement	27	63	9		85
Average	28	53	16	2	

8. Workshop

One of CEMREL's concerns is whether or not a teacher workshop is required prior to package use, to facilitate the implementation of the package materials with the appropriate instructional impact and teacher understanding. What is your feeling in regard to this package?
Insofar as this package is concerned I feel that a teacher workshop is:

	Completely unnecessary	Probably unnecessary	Probably advisable	Highly advisable	I am Undecided	PR
Characterization	5	35	30	25	5	100
Meter	5	30	40	15	10	100
Dramatic Plot	17	13	47	17	7	91
Word Pictures	16	16	37	32		86
Sound and Movement		9	55	27	9	85
Average	9	21	42	23	6	

General Questions

9. Student Reactions

Overall, how did your students react to the package?
The majority of my students: (Check one)

	Package					
	Char.	Meter	D. Plot	Word P.	S. & M.	Average
were quite excited about each lesson	50	25	39	24	46	37
looked forward to each lesson	50	50	56	68	23	49
were ambivalent in their response to the lessons		15	2	8	31	11
exhibited a lack of enthusiasm for the lessons		10	3			3
PR	100	100	94	86	100	

10. Recommendations

Would you recommend this package to other teachers?

	Yes	No	PR
Characterization	100		100
Meter	90	10	100
Dramatic Plot	94	6	94
Word Pictures	95	5	86
Sound and Movement	92	8	100
Average	94	6	

Would you recommend this package to other teachers if it was modified?

	Yes	No	PR
Characterization	100		40
Meter	86	14	70
Dramatic Plot	100		39
Word Pictures	100		59
Sound and Movement	100		62
Average	98	3	

General Questions

II. Reaction to Package Materials

(a) In general, did either you or your class have any difficulties in physically using the package materials?

	none	few	some	many	PR
Characterization	55	30	15		100
Meter	75	10	15		100
Dramatic Plot	55	35	6	3	94
Word Pictures	45	50	5		91
Sound and Movement	50	30	20		77
Average	56	31	12	1	

(b) Was the general quantity of materials sufficient for the needs of your class?

	yes	usually	no	PR
Characterization	95		5	100
Meter	85	15		100
Dramatic Plot	83	10	7	91
Word Pictures	80	15	5	91
Sound and Movement	64	36		85
Average	81	15	4	

What is the number in your class?

	Under 10	10–14	15–19	20–24	25–29	30–34	Over 35	PR
Characterization	5	5	5	10	40	20	15	100
Meter			10	20	40	15	15	100
Dramatic Plot		3	7	37	23	23	7	91
Word Pictures			5	16	37	13	29	86
Sound and Movement			20		70	10		77
Average	1	2	10	17	42	16	13	

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

General Questions

11. (c)What was your overall impression of the appearance of the materials graphically?

	outstanding	good	fair	poor	PR
Characterization	65	35			100
Meter	15	75	10		100
Dramatic Plot	65	32	3		94
Word Pictures	45	50	5		91
Sound and Movement	36	64			85
Average	45	51	4		

(d)In general, how well do you feel the materials are able to withstand normal use?

	excellently	well	fairly	poorly	PR
Characterization	10	75	10	5	100
Meter	5	80	10	5	100
Dramatic Plot	16	71	13		94
Word Pictures	20	70	10		91
Sound and Movement		100			85
Average	10	79	9	2	

12. Package Storage

Where was the package normally stored when not in use during the duration of the period of instruction?

		Package					
		Char.	Meter	D. Plot	Word P.	S. and M	Average
In room:	on floor	5		3		9	3
In room:	on table/shelf, in cabinet, etc.	70	95	73	91	73	80
	in closet or adjoining room	20	5	15	9	18	13
	other location	5		9			3
	PR	100	100	100	100	85	

General Questions

12. Was storage of the package a problem?

	yes	no	PR
Characterization	15	85	100
Meter	5	95	100
Dramatic Plot	12	88	97
Word Pictures	5	95	95
Sound and Movement	9	91	85
Average	9	91	

13. Self-initiated Student Involvement

For the following questions indicate the approximate percentage (part) of the class who demonstrated each kind of initiative specified. Interpret the terms below as falling into the following categories: none; few, under one-fourth; some, one-fourth to one-half; many, one-half to three-fourths; most or all, over three-fourths.

(a)How many students brought package relevant materials from home?

	None	Few	Some	Many	Most or All	PR
Characterization	50	25	15	10		100
Meter	68	21	11			95
Dramatic Plot	80	17	3			91
Word Pictures	95	5				100
Sound and Movement	33	22	22	22		69
Average	65	18	10	6		

(b)How many students voluntarily worked with the package materials between regular lessons? (free periods, lunch hours, etc.)

	None	Few	Some	Many	Most or All	PR
Characterization	60	25	10	3	3	100
Meter	70	5	20	5		100
Dramatic Plot	39	19	26	13	3	94
Word Pictures	45	18	23	9	5	100
Sound and Movement	50	10	10	20	10	77
Average	53	15	18	10	4	

General Questions

13. (c) How many students volunteered to do additional suggested activities outside of regular class time?

	None	Few	Some	Many	Most or All	PR
Characterization	10	40	35	15		100
Meter	60	20	15	5		100
Dramatic Plot	39	23	23	16		94
Word Pictures	62	14	14	5	5	95
Sound and Movement	40	20	20	20		77
Average	42	23	21	12	1	

(d) How many students raised questions related to the package, not covered in the regular activities?

	None	Few	Some	Many	Most or All	PR
Characterization	15	35	20	20	10	100
Meter	55	15	20	10		100
Dramatic Plot	12	38	34	16		97
Word Pictures	27	36	36			100
Sound and Movement	30	20	20	30		77
Average	28	29	26	15	2	

(e) How many students tried to relate or generalize the content of the package to other school subjects?

	None	Few	Some	Many	Most or All	PR
Character'zation	15	35	20	20	10	100
Meter	50	20	15	15		100
Dramatic Plot	12	34	25	19	9	97
Word Pictures	36	23	27	14		100
Sound and Movement	30	20	40	10		77
Average	29	26	25	16	4	

APPENDIX B

TEACHER QUESTIONNAIRE AND RESULTS:

PACKAGE SPECIFIC QUESTIONS

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Below are the questions and results reported as percents. See Table I for the actual number of questionnaires involved. The percents may not total 100 exactly due to rounding. The "PR" column or number designates "percent of teachers responding who took the questionnaire."

Specific Questions for Creating Characterization

Assessment of Student Learning

In general, how well were you able to assess student learning during the course of instruction? Were you able to determine if the students had learned the concepts, skills, or awarenesses that comprised the goals or outcomes of the various activities or segments of instruction?

I feel that I had: (CHECK ONE)

no problems	35	PR 100
only a few problems	60	
several problems	5	
quite a few problems		

.... in assessing student learning.

Rate each of the following lessons or activities in terms of the difficulties or problems that you had in assessing student learning during the course of instruction. [CHECK ONLY ONE BOX IN EACH ROW]

ACTIVITY BY LESSON	DIFFICULTY IN ASSESSING LEARNING? None	Minimal	Moderate	Great	PR
Lesson 1. Emotion expressed non-vocally (Emotion Book pictures).	61	33	6		90
Lesson 2. Physical movement and emotion (picture composites and EMO masks).	50	50			90
Lesson 3. Vocal expression and emotion.	50	50			90
Lesson 4. Combined use of voice and movement to express emotion (filmstrip, improvisations, and evaluation sheets).	38	50	12		80
Lesson 5. Use of color and texture in characterization (gels and texture samples).	28	64	7		70

Specific Questions for Creating Characterization

Relative Preference for Activities

The next question is a forced choice rating question!

Please rank order the following lessons or activities according to the degree to which you feel that your students liked or responded favorable to them.

Rate the most liked activity "1," the second most liked "2," etc. Give each lesson or activity a single number and use each number only once. Place your responses in "Column A."

In addition, if you feel that the majority of your students actively disliked a given lesson or activity, please place an "X" in "Column B."

LESSON OR ACTIVITY	COLUMN A Forced Rating 1	2	3	4	5	COLUMN B Parts Disliked	PR
Lesson 1. Emotion expressed non-vocally (Emotion Book pictures).	21	21	11	26	21	5	95
Lesson 2. Physical movement and emotion (picture composites and EMO masks).	22	33	17	11	17		90
Lesson 3. Vocal expression and emotion.	6	39	44	11			90
Lesson 4. Combined use of voice and movement to express emotion (filmstrip, improvisations, and evaluation sheets).	62		19	19			80
Lesson 5. Use of color and texture in characterization (gels and texture samples).		7	14	29	50	14	70

"Forced" Modifications of Lessons

At times you may have found it necessary or desirable to deviate from the recommended teaching procedures in order to bolster or maintain the continuity or momentum of the unit.

(a) To what degree, if any, were you FORCED TO DEVIATE from or modify the recommended teaching procedures because they obviously were not having the desired effects on your students?

Please indicate the degree of forced modification, if any, that was required for each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF FORCED MODIFICATION None	Minimal	Moderate	Great	PR
Lesson 1. Emotion expressed non-vocally (Emotion Book pictures).	53	42	5		95
Lesson 2. Physical movement and emotion (picture composites and EMO masks).	61	39	5		95
Lesson 3. Vocal expression and emotion.	55	40	5		100
Lesson 4. Combined use of voice and movement to express emotion (filmstrip, improvisations, and evaluation sheets).	33	50	11	6	90
Lesson 5. Use of color and texture in characterization (gels and texture samples).	38	62			80

Specific Questions for Creating Characterization

Exploratory" Modifications of Lessons

(b) To what degree, if any, did you choose to deviate from or MODIFY the RECOMMENDED TEACHING PROCEDURES because you wanted to try out a different way of presenting something, etc.?

Please indicate the degree of "free choice" or "exploratory" deviation or modification that you engaged in when teaching each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF EXPLORATORY MODIFICATION				PR
	None	Minimal	Moderate	Considerable	
Lesson 1. Emotion expressed non-vocally (Emotion Book pictures).	50	33		17	90
Lesson 2. Physical movement and emotion (picture composites and EMO masks).	53	41	6		85
Lesson 3. Vocal expression and emotion.	53	41	6		85
Lesson 4. Combined use of voice and movement to express emotion (filmstrip, improvisations, and evaluation sheets).	40	53	7		75
Lesson 5. Use of color and texture in characterization (gels and texture samples).	46	38	15		65

Ease of Reading for Students

Did any of the components of the package present any particular reading difficulties for your students?

Yes 33 No 67 PR 90

If you checked Yes, please complete the following. Check off one box in each row. If no reading was required, place a check in the first column.

LESSON OR ACTIVITY	RATING OF READABILITY				PR
	No Reading Required	No Problems	Moderate Problems	Major Problems	
Lesson 1. Emotion expressed non-vocally (Emotion Book pictures).	44		55		45
Lesson 2. Physical movement and emotion (picture composites and EMO masks).	100				45
Lesson 3. Vocal expression and emotion.	78	11	11		45
Lesson 4. Combined use of voice and movement to express emotion (filmstrip, improvisations, and evaluation sheets).	33	33	33		45
Lesson 5. Use of color and texture in characterization (gels and texture samples).	88	12			40

Specific Questions for Creating Characterization

Recommended Changes in Sequence of Lessons/Activities

Would you recommend changing the sequence in which the various lessons or activities in the package are introduced?

In Column A, please number the parts of the package to indicate the consecutive order in which you feel they should be taught.

LESSON OR ACTIVITY	COLUMN A 1	2	3	4	5	PR
Lesson 1. Emotion expressed non-vocally (Emotion Book pictures).	94	5				85
Lesson 2. Physical movement and emotion (picture composites and EMO masks).	5	82	12			85
Lesson 3. Vocal expression and emotion.		12	82		5	85
Lesson 4. Combined use of voice and movement to express emotion (filmstrip, improvisations, and evaluation sheets).			6	75	19	80
Lesson 5. Use of color and texture in characterization (gels and texture samples).				25	75	80

Evaluation of Instrumentation

The evaluation component of CEMREL's Aesthetic packages represents an auxiliary but important aspect of the package's development and presentability. As this component is one of the more problematical, considering the elusive nature of aesthetics, your tabulation and commentary will be especially appreciated for this section.

FOR EACH SUBTEST BELOW WITHIN CATEGORY, MARK THE ANSWER WHICH YOU FEEL IS MOST APPROPRIATE.

a. Length of Test Time	Too Long	Rather Long	Fairly Good	Nicely Brief	PR
Pretest		6	31	62	80
Posttest			36	64	70
Teacher evaluation: Lesson 4		30	60	10	50

b. Clarity of Directions	Excellent	Good	Fair	Poor	PR
Pretest	38	62			80
Posttest	43	57			70
Teacher evaluation: Lesson 4	15	62	23		65

c. Ease of Administration	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Pretest	69	31			80
Posttest	71	28			70
Teacher evaluation: Lesson 4	17	58	17	8	60

Specific Questions for Creating Characterization

Evaluation of Instrumentation

d. Ease of Scoring	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Pretest	56	38	6		80
Posttest	57	43			70
Teacher evaluation: Lesson 4	8	67	17	8	60

e. Utility of Results (Usefulness in assessing student growth)	Excellent	Good	Fair	Poor	PR
Pretest	40	47	13		75
Posttest	46	46	8		65
Teacher evaluation: Lesson 4	17	50	33		60

f. The tests used with CEMREL's Aesthetic Education packages vary in terms of their inclusiveness in providing information regarding the achievement of package goals. How comprehensive was the instrumentation accompanying this package? Did it provide information regarding student performance across all major goals? (As you understood them.)

The instrumentation [test(s)] was:
(Check One.)

Very Comprehensive	Comprehensive	Not too Comprehensive	Not at all Comprehensi	PR
21	64	14		70

g. Do you feel that the instructional outcomes of any of the lessons or activities are of such a nature that they probably cannot be measured by objective means? If so, please check such lessons or activities below:

	ACTIVITY OR LESSON *
35	Lesson 1. Emotion expressed non-vocally (Emotion Book pictures).
5	Lesson 2. Physical movement and emotion (picture composites and EMO masks).
5	Lesson 3. Vocal expression and emotion.
5	Lesson 4. Combined use of voice and movement to express emotion (filmstrip, improvisations, and evaluation sheets).
45	Lesson 5. Use of color and texture in characterization (gels and texture samples).

* The number in each space is the percent responding out of the total number of questionnaires

Specific Questions for Creating Characterization

Evaluation of Rating Instrument*

Your package required you to use a rating instrument to rate your students, either individually or as a group, during the course of package instruction.

Critique the rating sheet on each of the following:

(a) Effort required to learn to use the rating procedure? PR 70
(Check one.)

100 Reasonable amount of time and effort required.

_____ Unreasonable amount of time required.

(b) Time required to apply the rating device in class? PR 75
(Check one.)

67 Reasonable amount of time required.

33 Unreasonable amount of time required.

(c) Nature of the discriminations or ratings that you were able to obtain with the rating device or procedure? PR 65

_____ Quite valuable

62 Of some value

31 Valuable

_____ Not of much value

8 Uncertain of Value

*In regard to student improvisations.

Specific Questions for Investigating the Elements: Meter

Assessment of Student Learning

In general, how well were you able to assess student learning during the course of instruction? Were you able to determine if the students had learned the concepts, skills, or awarenesses that comprised the goals or outcomes of the various activities or segments of instruction?

I feel that I had: (CHECK ONE) PR 100

no problems	50
only a few problems	30
several problems	20
quite a few problems	

.... in assessing student learning.

Rate each of the following lessons or activities in terms of the difficulties or problems that you had in assessing student learning during the course of instruction. [CHECK ONLY ONE BOX IN EACH ROW]

ACTIVITY BY LESSON	DIFFICULTY IN ASSESSING LEARNING? None	Minimal	Moderate	Great	PR
Lesson 1. Clap to duple meter with 2 beats	80	15	5		100
Lesson 2. Clap to duple meter with 4 beats	65	30	5		100
Lesson 3. Clap to triple meter pattern	70	10	20		100
Lesson 4. Identify 3 basic rhythmic patterns	50	33	17		90
Lesson 5. Use accent marks in duple meter	44	44	11		90
Lesson 6. Accent triple meter notations	50	33	17		90
Lesson 7. Recognize and accent duple and triple meter notations	28	50	22		90
Lesson 8. Listen to odd-time meters in compositions	28	28	28	17	90
Lesson 9. Clap to musical examples of odd-time meters	18	24	41	18	85

Specific Questions for Investigating the Elements: Meter

Relative Preference for Activities

The next question is a forced choice rating question!

Please rank order the following lessons or activities according to the degree to which you feel that your students liked or responded favorable to them.

Rate the most liked activity "1," the second most liked "2," etc. Give each lesson or activity a single number and use each number only once. Place your responses in "Column A."

In addition, if you feel that the majority of your students actively disliked a given lesson,or activity, please place an "x" in "Column B."

LESSON OR ACTIVITY	COLUMN A Forced Rating 1	2	3	4	5	6	7	8	9	COLUMN B Parts Disliked	PR
Lesson 1. Clap to duple meter with 2 beats.	53	16	16		5	5		5			95
Lesson 2. Clap to duple meter with 4 beats.	21	37	11	21	5	5					95
Lesson 3. Clap to triple meter pattern.	5	16	47	5	16	11					95
Lesson 4. Identify 3 basic rhythmic patterns.	18	6		35	12	18	6	6		6	85
Lesson 5. Use accent marks in duple meter.		18	6	18	18	24	6	6	6		85
Lesson 6. Accent triple meter notations.			12	6	24	24	12	12	12		85
Lesson 7. Recognize and accent duple and triple meter notations.		6	12	6	18		41	6	12		85
Lesson 8. Listen to odd-time meters in compositions.	6					6	25	50	12	38	80
Lesson 9. Clap to musical examples of odd-time meters.		7		7		7	13	13	53	33	75

Specific Questions for Investigating the Elements: Meter

'Forced" Modifications of Lessons

At times you may have found it necessary or desirable to deviate from the recommended teaching procedures in order to bolster or maintain the continuity or momentum of the unit.

(a) To what degree, if any, were you FORCED TO DEVIATE from or modify the recommended teaching procedures because they obviously were not having the desired effects on your students?

Please indicate the degree of forced modification, if any, that was required for each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF FORCED MODIFICATION				PR
	None	Minimal	Moderate	Great	
Lesson 1. Clap to duple meter with 2 beats	65	25	10		100
Lesson 2. Clap to duple meter with 4 beats	65	20	15		100
Lesson 3. Clap to triple meter pattern	50	35	15		100
Lesson 4. Identify 3 basic rhythmic patterns	67	22	11		90
Lesson 5. Use accent marks in duple meter	61	28	11		90
Lesson 6. Accent triple meter notations	67	22	11		90
Lesson 7. Recognize and accent duple and triple meter notations	72	11	17		90
Lesson 8. Listen to odd-time meters in compositions	53	24	6	18	85
Lesson 9. Clap to musical examples of odd-time meters	47	18	18	18	85

Specific Questions for Investigating the Elements: Meter

"Exploratory" Modifications of Lessons

(b) To what degree, if any, did you choose to deviate from or MODIFY the RECOMMENDED TEACHING PROCEDURES because you wanted to try out a different way of presenting something, etc.?

Please indicate the degree of "free choice" or "exploratory" deviation or modification that you engaged in when teaching each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF EXPLORATORY MODIFICATION				PR
	None	Minimal	Moderate	Considerable	
Lesson 1. Clap to duple meter with 2 beats	67	17	17		90
Lesson 2. Clap to duple meter with 4 beats	69	19	11		80
Lesson 3. Clap to triple meter pattern	69	19	6	6	80
Lesson 4. Identify 3 basic rhythmic patterns	75	12	6		80
Lesson 5. Use accent marks in duple meter	59	29	12		85
Lesson 6. Accent triple meter notations	62	19	19		80
Lesson 7. Recognize and accent duple and triple meter notations	65	12	18	6	85
Lesson 8. Listen to odd-time meters in compositions	65	18	12	6	85
Lesson 9. Clap to musical examples of odd-time meters	62	19	12	6	80

Specific Questions for Investigating the Elements: Meter

Ease of Reading for Students

Did any of the components of the package present any particular reading difficulties for your students?

Yes 16 No 84 PR 95

If you checked Yes, please complete the following. Check off one box in each row. If no reading was required, place a check in the first column.

LESSON OR ACTIVITY	RATING OF READABILITY				PR
	No Reading Required	No Problems	Moderate Problems	Major Problems	
Lesson 1. Clap to duple meter with 2 beats	67	33			45
Lesson 2. Clap to duple meter with 4 beats	67	33			45
Lesson 3. Clap to triple meter pattern	78	22			45
Lesson 4. Identify 3 basic rhythmic patterns	75	25			40
Lesson 5. Use accent marks in duple meter	62	38			40
Lesson 6. Accent triple meter notations	44	44	11		45
Lesson 7. Recognize and accent duple and triple meter notations	62	38			40
Lesson 8. Listen to odd-time meters in compositions	75	25			40
Lesson 9. Clap to musical examples of odd-time meters	75	25			40

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Specific Questions for Investigating the Elements: Meter

Recommended Changes in Sequence of Lessons/Activities

Would you recommend changing the sequence in which the various lessons or activities in the package are introduced?

In Column A, please number the parts of the package to indicate the consecutive order in which you feel they should be taught.

COLUMN A

LESSON OR ACTIVITY	1	2	3	4	5	6	7	8	9	PR
Lesson 1. Clap to duple meter with 2 beats	93	7								75
Lesson 2. Clap to duple meter with 4 beats	7	87	7							75
Lesson 3. Clap to triple meter pattern			87	7	7					75
Lesson 4. Identify 3 basic rhythmic patterns				85		8	8			65
Lesson 5. Use accent marks in duple meter		8	8	8	77					65
Lesson 6. Accent triple meter notations					16	85				65
Lesson 7. Recognize and accent duple and triple meter notations						8	92			65
Lesson 8. Listen to odd-time meters in compositions								100		60
Lesson 9. Clap to musical examples of odd-time meters									100	60

Evaluation of Instrumentation

The evaluation component of CEMREL's Aesthetic packages represents an auxiliary but important aspect of the package's development and presentability. As this component is one of the more problematical, considering the elusive nature of aesthetics, your tabulation and commentary will be especially appreciated for this section.

FOR EACH TEST BELOW WITHIN CATEGORY, MARK THE ANSWER WHICH YOU FEEL IS MOST APPROPRIATE.

a. Length of Test Time	Too Long	Rather Long	Fairly Good	Nicely Brief	PR
Test A (identifying meter aurally)	6		76	18	85
Test B (terminology)	7	7	60	27	75
Test C (notation)	7		67	27	75
Test D (identifying meter notation)	6		75	19	80

b. Clarity of Directions	Excellent	Good	Fair	Poor	PR
Test A (identifying meter aurally)	12	88			85
Test B (terminology)	19	69	12		80
Test C (notation)	25	69	6		80
Test D (identifying meter notation)	25	75			80

Specific Questions for Investigating the Elements: Meter

Evaluation of Instrumentation

c. Ease of Administration	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Test A (identifying meter aurally)	41	59			85
Test B (terminology)	38	56	6		80
Test C (notation)	38	62			80
Test D (identifying meter notation)	38	62			80

d. Ease of Scoring	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Test A (identifying meter aurally)	65	29	6		85
Test B (terminology)	69	25	6		80
Test C (notation)	69	25	6		80
Test D (identifying meter notation)	69	25	6		80

e. Utility of Results	Excellent	Good	Fair	Poor	PR
Test A (identifying meter aurally)	24	47	18	12	85
Test B (terminology)	38	31	25	6	80
Test C (notation)	25	50	19	6	80
Test D (identifying meter notation)	31	44	19		80

f. The tests used with CEMREL's Aesthetic Education packages vary in terms of their inclusiveness in providing information regarding the achievement of package goals. How comprehensive was the instrumentation accompanying this package? Did it provide information regarding student performance across all major goals? (As you understood them.)

The instrumentation [test(s)] was:
(Check One.)

Very Comprehensive	Comprehensive	Not too Comprehensive	Not at all Comprehensive	PR
12	81	6		PR 80

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Specific Questions for Investigating the Elements: Meter

g. Do you feel that the instructional outcomes of any of the lessons or activities are of such a nature that they probably cannot be measured by objective means? If so, please check such lessons or activities below:

	ACTIVITY BY LESSON	*
____	Lesson 1.	Clap to duple meter with 2 beats
____	Lesson 2.	Clap to duple meter with 4 beats
____	Lesson 3.	Clap to triple meter pattern
____	Lesson 4.	Identify 3 basic rhythmic patterns
____	Lesson 5.	Use accent marks in duple meter
____	Lesson 6.	Accent triple meter notations
____	Lesson 7.	Recognize and accent duple and triple meter notations
22	Lesson 8.	Listen to odd-time meters in compositions
2	Lesson 9.	Clap to musical examples of odd-time meters

* The number in each space is the percent responding out of the total number of questionnaires

Specific Questions for Constructing Dramatic Plot

Assessment of Student Learning

In general, how well were you able to assess student learning during the course of instruction? Were you able to determine if the students had learned the concepts, skills, or awarenesses that comprised the goals or outcomes of the various activities or segments of instruction?

I feel that I had: (CHECK ONE)

no problems	23	PR 91
only a few problems	70	
several problems	7	
quite a few problems		

.... in assessing student learning.

Rate each of the following lessons or activities in terms of the difficulties or problems that you had in assessing student learning during the course of instruction. [CHECK ONLY ONE BOX IN EACH ROW]

ACTIVITY BY LESSON	DIFFICULTY IN ASSESSING LEARNING? None	Minimal	Moderate	Great	PR
Game 1. Create a simple story with characters, setting, and incidents	47	43	7	3	91
Game 2. Create a story with conflict, characters, setting, and incidents. Act out the story	33	44	22		82
Game 3. Create a story with crisis, resolution, conflict, characters, setting, and incidents. Act out the story	21	46	25	8	73

Specific Questions for Constructing Dramatic Plot

Relative Preference for Activities

The next question is a forced choice rating question!

Please rank order the following lessons or activities according to the degree to which you feel that your students liked or responded favorable to them.

Rate the most liked activity "1," the second most liked "2," etc. Give each lesson or activity a single number and use each number only once. Place your responses in "Column A."

In addition, if you feel that the majority of your students actively disliked a given lesson or activity, please place an "X" in "Column B."

LESSON OR ACTIVITY	COLUMN A Forced Rating 1	2	3	COLUMN B Parts Disliked	PR
Game 1. Create a simple story with characters, setting, and incidents.	39	29	32	11	85
Game 2. Create a story with conflict, characters, setting, and incidents. Act out the story.	40	52	8	8	76
Game 3. Create a story with crisis, resolution, conflict, characters, setting, and incidents. Act out the story.	28	16	56	20	76

"Forced" Modifications of Lessons

At times you may have found it necessary or desirable to deviate from the recommended teaching procedures in order to bolster or maintain the continuity or momentum of the unit.

(a) To what degree, if any, were you FORCED TO DEVIATE from or modify the recommended teaching procedures because they obviously were not having the desired effects on your students?

Please indicate the degree of forced modification, if any, that was required for each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF FORCED MODIFICATION None	Minimal	Moderate	Great	PR
Game 1. Create a simple story with characters, setting, and incidents	63	33	4		82
Game 2. Create a story with conflict, characters, setting, and incidents. Act out the story	54	37	8		73
Game 3. Create a story with crisis, resolution, conflict, characters, setting, and incidents. Act out the story	48	30	22		70

Specific Questions for Constructing Dramatic Plot

"Exploratory" Modifications of Lessons

(b) To what degree, if any, did you choose to deviate from or MODIFY the RECOMMENDED TEACHING PROCEDURES because you wanted to try out a different way of presenting something, etc.?

Please indicate the degree of "free choice" or "exploratory" deviation or modification that you engaged in when teaching each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF EXPLORATORY MODIFICATION				PR
	None	Minimal	Moderate	Considerable	
Game 1. Create a simple story with characters, setting, and incidents	57	35	9		70
Game 2. Create a story with conflict, characters, setting, and incidents. Act out the story	52	47			51
Game 3. Create a story with crisis, resolution, conflict, characters, setting, and incidents. Act out the story	44	50	6		48

Ease of Reading for Students

Did any of the components of the package present any particular reading difficulties for your students?

Yes 31 No 69 PR 88

If you checked Yes, please complete the following. Check off one box in each row. If no reading was required, place a check in the first column.

LESSON OR ACTIVITY	RATING OF READABILITY				PR
	No Reading Required	No Problems	Moderate Problems	Major Problems	
Game 1. Create a simple story with characters, setting, and incidents	7	47	47		45
Game 2. Create a story with conflict, characters, setting, and incidents. Act out the story	8	25	67		36
Game 3. Create a story with crisis, resolution, conflict, characters, setting, and incidents. Act out the story	8	15	69	8	39

Specific Questions for Constructing Dramatic Plot

Recommended Changes in Sequence of Lessons/Activities

Would you recommend changing the sequence in which the various elements of Dramatic Plot are introduced? Please number the various game elements to indicate the consecutive order in which you feel they should be taught.

Elements of Dramatic Plot	1	2	3	4	5	6	PR
Characters	68	32					76
Conflict			16	64	20		76
Crisis			4	20	72	4	76
Incidents	8	8	64	8	4	8	76
Resolution				8	4	88	76
Setting	24	60	16				76

Evaluation of Instrumentation

The evaluation component of CEMREL's Aesthetic packages represents an auxiliary but important aspect of the package's development and presentability. As this component is one of the more problematical, considering the elusive nature of aesthetics, your tabulation and commentary will be especially appreciated for this section.

FOR EACH SUBTEST BELOW WITHIN CATEGORY, MARK THE ANSWER WHICH YOU FEEL IS MOST APPROPRIATE.

a. Length of Test Time	Too Long	Rather Long	Fairly Good	Nicely Brief	PR
Diagnostic Activity A		8	75	17	73
Diagnostic Activity B	4	4	78	13	70

b. Clarity of Directions	Excellent	Good	Fair	Poor	PR
Diagnostic Activity A	16	64	20		76
Diagnostic Activity B	18	68	14		67

c. Ease of Administration	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Diagnostic Activity A	36	60	4		76
Diagnostic Activity B	36	59		4	67

Specific Questions for Constructing Dramatic Plot

Evaluation of Instrumentation

d. Ease of Scoring	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Diagnostic Activity A	36	60	4		76
Diagnostic Activity B	29	54	12	4	73

e. Utility of Results (Usefulness in assessing student growth)	Excellent	Good	Fair	Poor	PR
Diagnostic Activity A	12	80	8		76
Diagnostic Activity B	8	83	8		73

f. The tests used with CEMREL's Aesthetic Education packages vary in terms of their inclusiveness in providing information regarding the achievement of package goals. How comprehensive was the instrumentation accompanying this package? Did it provide information regarding student performance across all major goals? (As you understood them.)

The instrumentation [test(s)] was:
(Check One.)

Very Comprehensive	Comprehensive	Not too Comprehensive	Not at all Comprehensive	PR
____	90	10	____	PR 61

g. Do you feel that the instructional outcomes of any of the lessons or activities are of such a nature that they probably cannot be measured by objective means? If so, please check such lessons or activities below:

ACTIVITY OR LESSON

3 Game 1. Create a simple story with characters, setting, and incidents.

3 Game 2. Create a story with conflict, characters, setting and incidents. Act out the story.

15 Game 3. Create a story with crisis, resolution, conflict, characters, sett and incidents. Act out the story.

* The number in each space is the percent responding out of the total number of questionnaires

Specific Questions for Creating Word Pictures

Assessment of Student Learning

In general, how well were you able to assess student learning during the course of instruction? Were you able to determine if the students had learned the concepts, skills, or awarenesses that comprised the goals or outcomes of the various activities or segments of instruction?

I feel that I had: (CHECK ONE) PR 91

no problems	20
only a few problems	60
several problems	15
quite a few problems	5

.... in assessing student learning.

Rate each of the following lessons or activities in terms of the difficulties or problems that you had in assessing student learning during the course of instruction. [CHECK ONLY ONE BOX IN EACH ROW]

ACTIVITY BY LESSON	DIFFICULTY IN ASSESSING LEARNING? None	Minimal	Moderate	Great	PR
Part 1: Words can tell you what to see					
Activity A: Use words related to the senses	38	33	29		95
Activity B: Combine words to produce new images	40	45	10	5	91
Part 2: Words can work together					
Activity C: Transpose words and word images	29	33	33	5	95
Activity D: Create word pictures and describe sense perceptions	30	40	30		91
Activity E: Play the "What is...? game	32	37	32		86
Part 3: Words can tell others what you see					
Activity F: Discuss story told by Wilhelmena	6	62	25	6	73
Part 4: Words can change what you see					
Activity G: A noun + 5 modifiers = 5 kinds of a thing	17	44	39		82
Activity H: Reposition words in sequence to effect changes	27	60	13		68
Activity I: Demonstrate ability to use words as symbols to communicate ideas	27	53	20		68

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS. 9/72

Specific Questions for Creating Word Pictures

Relative Preference for Activities

The next question is a forced choice rating question.

Please rank order the following lessons or activities according to the degree to which you feel that your students liked or responded favorably to them.

Rate the most liked activity "1," the second most liked "2," etc. Give each lesson or activity a single number and use each number only once. Place your responses in "Column A."

In addition, if you feel that the majority of your students actively disliked a given lesson or activity, please place and "X" in "Column B."

LESSON OR ACTIVITY	COLUMN A									COLUMN B Parts Disliked	
	1	2	3	4	5	6	7	8	9		PR
Part 1: Words can tell you what to see											
Activity A: Use words related to the senses	18		6	23	12	12	12	12	6		77
Activity B: Combine words to produce new images	29	12	23	6		18		6	6		77
Part 2: Words can work together											
Activity C: Transpose words and word images	12	18	12	6	24	6		18	6		77
Activity D: Create word pictures and describe sense perceptions	7	33	13	13	7	13	7	7			68
Activity E: Play the "What is..?" game	31	19	19	12	12				6	6	73
Part 3: Words can tell others what you see											
Activity F: Discuss story told by Wilhelmena		7	13	13	13	13	27		13		68
Part 4: Words can change what you see											
Activity G: A noun + 5 modifiers + 5 kinds of a thing		7		13	20	13	13	20	13		68
Activity H: Reposition words in sequence to effect changes			20	13		20	33	7	7	7	68
Activity I: Demonstrate ability to use words as symbols to communicate ideas	7	7		7	21	7		29	21		64

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Specific Questions for Creating Word Pictures

"Forced" Modifications of Lessons

At times you may have found it necessary or desirable to deviate from the recommended teaching procedures in order to bolster or maintain the continuity or momentum of the unit.

(a) To what degree, if any, were you FORCED TO DEVIATE from or modify the recommended teaching procedures because they obviously were not having the desired effects on your students?

Please indicate the degree of forced modification, if any, that was required for each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF FORCED MODIFICATION				PR
	None	Minimal	Moderate	Great	
Part 1: Words can tell you what to see					
Activity A: Use words related to the senses	62	31	6		73
Activity B: Combine words to produce new images	62	25	12		73
Part 2: Words can work together					
Activity C: Transpose words and word images	62	31	6		73
Activity D: Create word pictures and describe sense perceptions	62	25	6	6	73
Activity E: Play the "What is...? game	87	7		7	68
Part 3: Words can tell others what you see					
Activity F: Discuss story told by Wilhelmena	67	20	7	7	68
Part 4: Words can change what you see					
Activity G: A noun + 5 modifiers = 5 kinds of a thing	77	15	8		59
Activity H: Reposition words in sequence to effect changes	83	17			54
Activity I: Demonstrate ability to use words as symbols to communicate ideas	83	8	8		54

Specific Questions for Creating Word Pictures

"Exploratory" Modifications of Lessons

(b) To what degree, if any, did you choose to deviate from or MODIFY the RECOMMENDED TEACHING PROCEDURES because you wanted to try out a different way of presenting something, etc.?

Please indicate the degree of "free choice" or "exploratory" deviation or modification that you engaged in when teaching each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF EXPLORATORY MODIFICATION				PR
	None	Minima	Moderate	Considerable	
Part 1: Words can tell you what to see					
Activity A: Use words related to the senses	62	25	12		73
Activity B: Combine words to produce new images	67	27	7		68
Part 2: Words can work together					
Activity C: Transpose words and word images	62	25	12		73
Activity D: Create word pictures and describe sense perceptions	60	13	27		68
Activity E: Play the "What is...? game	73	7	20		68
Part 3: Words can tell others what you see					
Activity F: Discuss story told by Wilhelmena	69	23	8		59
Part 4: Words can change what you see					
Activity G: A noun + 5 modifiers = 5 kinds of a thing	60	27	7	7	68
Activity H: Reposition words in sequence to effect changes	64	14	21		64
Activity I: Demonstrate ability to use words as symbols to communicate ideas	57	29	14		64

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Specific Questions for Creating Word Pictures

Ease of Reading for Students

Did any of the components of the package present any particular reading difficulties for your students?

Yes 26 No 74 PR 86

If you checked Yes, please complete the following. Check off one box in each row. If no reading was required, place a check in the first column.

LESSON OR ACTIVITY	RATING OF READABILITY				
	No Reading Required	No Problems	Moderate Problems	Major Problems	PR
Part 1: Words can tell you what to see					
Activity A: Use words related to the senses		75	25		36
Activity B: Combine words to produce new images	12	62	25		36
Part 2: Words can work together					
Activity C: Transpose words and word images		50	37	12	36
Activity D: Create word pictures and describe sense perceptions		50	50		36
Activity E: Play the "What is...? game		75	25		36
Part 3: Words can tell others what you see					
Activity F: Discuss story told by Wilhelmena		50	50		36
Part 4: Words can change what you see					
Activity G: A noun + 5 modifiers = 5 kinds of a thing	12	37	37	12	36
Activity H: Reposition words in sequence to effect changes		57	43		32
Activity I: Demonstrate ability to use words as symbols to communicate ideas	14	57	29		32

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Specific Questions for Creating Word Pictures

Recommended Changes in Sequence of Lessons/Activities

Would you recommend changing the sequence in which the various lessons or activities in the package are introduced?

In Column A, please number the parts of the package to indicate the consecutive order in which you feel they should be taught.

LESSON OR ACTIVITY	COLUMN A									
	1	2	3	4	5	6	7	8	9	PR
Part 1: Words can tell you what to see										
Activity A: Use words related to the senses	85	8	8							59
Activity B: Combine words to produce new images	8	69	8	8					8	59
Part 2: Words can work together										
Activity C: Transpose words and word images			31	31	38					59
Activity D: Create word pictures and describe sense perceptions		8	38	38	8	8				59
Activity E: Play the "What is...? game	7	7	21	14	43	7				64
Part 3: Words can tell others what you see										
Activity F: Discuss story told by Wilhelmena		8		17	8	58	8			54
Part 4: Words can change what you see										
Activity G: A noun + 5 modifiers = 5 kinds of a thing					8	17	58		17	54
Activity H: Reposition words in sequence to effect changes						17	8	75		54
Activity I: Demonstrate ability to use words as symbols to communicate ideas							17	17	67	54

Evaluation of Instrumentation

The evaluation component of CEMREL's Aestnetic packages represents an auxiliary but important aspect of the package's development and presentability. As this component is one of the more problematical, considering the elusive nature of aesthetics, your tabulation and commentary will be especially appreciated for this section.

FOR EACH DIAGNOSTIC ACTIVITY BELOW WITHIN CATEGORY, MARK THE ANSWER WHICH YOU FEEL IS MOST APPROPRIATE.

a. Length of Test Time	Too Long	Rather Long	Fairly Good	Nicely Brief	PR
Diagnostic Activity		12	65	23	77

b. Clarity of Directions	Excellent	Good	Fair	Poor	PR
Diagnostic Activity		71	18	12	77

Specific Questions for Creating Word Pictures

Evaluation of Instrumentation

c. Ease of Administration	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Diagnostic Activity	12	76	12		77

d. Ease of Scoring	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Diagnostic Activity	6	59	29	6	77

e. Utility of Results (Usefulness in assessing student growth)	Excellent	Good	Fair	Poor	PR
Diagnostic Activity	6	71	23		77

f. The tests used with CEMREL's Aesthetic Education packages vary in terms of their inclusiveness in providing information regarding the achievement of package goals. How compresensive was the instrumentation accompanying this package? Did it provide information regarding student performance across all major goals? (As you understood them.)

The instrumentation [test(s)] was:
(Check One.)

Very Comprehensive	Comprehensive	Not too Comprehensive	Not at all Comprehensive	PR
7	73	20		68

g. Do you feel that the instructional outcomes of any of the lessons or activities are of such a nature that they probably cannot be measured by objective means? If so, please check such lessons or activities below:

ACTIVITY OR LESSON

Part 1: Words can tell you what to see

9 Activity A: Use words related to the senses

9 Activity B: Combine words to produce new images

Part 2: Words can work together

9 Activity C: Transpose words and word images

23 Activity D: Create word pictures and describe sense perceptions

9 Activity E: Play the "What is...? game

Part 3: Words can tell others what you see

9 Activity F: Discuss story told by Wilhelmena

Part 4: Words can change what you see

4 Activity G: A noun + 5 modifiers = 5 kinds of a thing

4 Activity H: Reposition words in sequence to effect changes

13 Activity I: Demonstrate ability to use words as symbols to communicate ideas

* The number in each space is the percent responding out of the total number of questionnaires

Specific Questions for Relating Sound and Movement

Assessment of Student Learning

In general, how well were you able to assess student learning during the course of instruction? Were you able to determine if the students had learned the concepts, skills, or awarenesses that comprised the goals or outcomes of the various activities or segments of instruction?

I feel that I had: (CHECK ONE) PR 77

no problems	30
only a few problems	50
several problems	10
quite a few problems	10

.... in assessing student learning.

Rate each of the following lessons or activities in terms of the difficulties or problems that you had in assessing student learning during the course of instruction. [CHECK ONLY ONE BOX IN EACH ROW]

ACTIVITY BY LESSON	DIFFICULTY IN ASSESSING LEARNING? None	Minimal	Moderate	Great	PR
Lesson 1. Tape and film pretest: high-low, fast-slow, and loud-soft/strong-weak sounds and movements.	67	11	11	11	69
Lesson 2. Listen to and produce sounds. Discriminate among the three sound continuums.	44	22	22	11	69
Lesson 3. Work with Continuum Book, body movements, and shadows.	50	10	40		77
Lesson 4. Matching sounds and movements.	40	20	30	10	77
Lesson 5. Contrasting sounds and movements.	50	10	30	10	77
Lesson 6. Integration and evaluation	44	22	33		69
Lesson 7. View and discuss the film, Fogarty Park.	50	25	12	12	62

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Specific Questions for Relating Sound and Movement

Relative Preference for Activities

The next question is a forced choice rating question!

Please rank the following lessons or activities according to the degree to which you feel that your students liked or responded favorable to them.

Rate the most liked activity "1," the second most liked "2," etc. Give each lesson or activity a single number and use each number only once. Place your responses in "Column A."

In addition, if you feel that the majority of your students actively disliked a given lesson or activity, please place an "X" in "Column B."

LESSON OR ACTIVITY	COLUMN A 1	2	3	4	5	6	7	COLUMN B Parts Disliked	PR
Lesson 1. Tape and film pretest: high-low, fast-slow, and loud-soft/strong-weak sounds and movements.	37	37	12	12					62
Lesson 2. Listen to and produce sounds. Discriminate among the three sound continuums.	12	50		12		25			62
Lesson 3. Work with Continuum Book, body movements, and shadows.	11		44	11	11	11	11		69
Lesson 4. Matching sounds and movements.	20	10	10	40		10	10		77
Lesson 5. Contrasting sounds and movements.			14		71		14		54
Lesson 6. Integration and evaluation.	14		14		14	14	43	14	54
Lesson 7. View and discuss the film, Fogarty Park.	14	14	14	14		29	14		54

"Forced" Modifications of Lessons

At times you may have found it necessary or desirable to deviate from the recommended teaching procedures in order to bolster or maintain the continuity or momentum of the unit.

(a) To what degree, if any, were you FORCED TO DEVIATE from or modify the recommended teaching procedures because they obviously were not having the desired effects on your students?

Please indicate the degree of forced modification, if any, that was required for each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF FORCED MODIFICATION None	Minima	Moderate	Great	PR
Lesson 1. Tape and film pretest: high-low, fast-slow, and loud-soft/strong-weak sounds and movements.	87	12			62
Lesson 2. Listen to and produce sounds. Discriminate among the three sound continuums.	75	25			62
Lesson 3. Work with Continuum Book, body movements, and shadows.	55	33	11		69
Lesson 4. Matching sounds and movements.	66	33			69
Lesson 5. Contrasting sounds and movements.	55	33	11		69
Lesson 6. Integration and evaluation.	66	33			69
Lesson 7. View and discuss the film, Fogarty Park.	87	12			61

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Specific Questions for Relating Sound and Movement

"Exploratory" Modifications of Lessons

(b) To what degree, if any, did you choose to deviate from or MODIFY the RECOMMENDED TEACHING PROCEDURES because you wanted to try out a different way of presenting something, etc.?

Please indicate the degree of "free choice" or "exploratory" deviation or modification that you engaged in when teaching each of the following lessons or activities.

LESSON OR ACTIVITY	DEGREE OF EXPLORATORY MODIFICATION				PR
	None	Minimal	Moderate	Considerable	
Lesson 1. Tape and film pretest: high-low, fast-slow, and loud-soft/strong-weak sounds and movements.	75	25			62
Lesson 2. Listen to and produce sounds. Discriminate among the three sound continuums.	37	50	12		62
Lesson 3. Work with Continuum Book, body movements, and shadows.	55	33	11		69
Lesson 4. Matching sounds and movements.	55	44			69
Lesson 5. Contrasting sounds and movements.	55	44			69
Lesson 6. Integration and evaluation.	50	37	12		62
Lesson 7. View and discuss the film, Fogarty Park.	62	37			62

Ease of Reading for Students

Did any of the components of the package present any particular reading difficulties for your students?

Yes_____ No 100 PR 69

If you checked Yes, please complete the following. Check off one box in each row. If no reading was required, place a check in the first column.

LESSON OR ACTIVITY	RATING OF READABILITY				PR
	No Reading Required	No Problems	Moderate Problems	Major Problems	
Lesson 1. Tape and film pretest: high-low, fast-slow, and loud-soft/strong-weak sounds and movements.	100				15
Lesson 2. Listen to and produce sounds. Discriminate among the three sound continuums.	100				15
Lesson 3. Work with Continuum Book, body movements, and shadows.	100				23
Lesson 4. Matching sounds and movements.	100				15
Lesson 5. Contrasting sounds and movements.	100				15
Lesson 6. Integration and evaluation.	100				15
Lesson 7. View and discuss the film, Fogarty Park.	100				23

Specific Questions for Relating Sound and Movement

Recommended Changes in Sequence of Lessons/Activities

Would you recommend changing the sequence in which the various lessons or activities in the package are introduced?

In Column A, please number the parts of the package to indicate the consecutive order in which you feel they should be taught.

LESSON OR ACTIVITY	COLUMN A 1	2	3	4	5	6	7	PR
Lesson 1. Tape and film pretest: high-low, fast-slow, and loud-soft/strong-weak sounds and movements.	100							54
Lesson 2. Listen to and produce sounds. Discriminate among the three sound continuums.		100						54
Lesson 3. Work with Continuum Book, body movements, and shadows.			100					54
Lesson 4. Matching sounds and movements.				100				54
Lesson 5. Contrasting sounds and movements.					100			54
Lesson 6. Integration and evaluation.						100		46
Lesson 7. View and discuss the film, Fogarty Park.							100	46

Specific Questions for Relating Sound and Movement

Evaluation of Instrumentation

The evaluation component of CEMREL's Aesthetic packages represents an auxiliary but important aspect of the package's development and presentability. As this component is one of the more problematical, considering the elusive nature of aesthetics, your tabulation and commentary will be especially appreciated for this section.

FOR EACH SUBTEST BELOW WITHIN CATEGORY, MARK THE ANSWER WHICH YOU FEEL IS MOST APPROPRIATE.

a. Length of Test Time	Too Long	Rather Long	Fairly Good	Nicely Brief	PR
Sound pretest (tape)			50	50	62
Movement pretest (film)			37	62	62
Evaluation activities: Lesson 6		12	50	37	62

b. Clarity of Directions	Excellent	Good	Fair	Poor	PR
Sound pretest (tape)	50	50			62
Movement pretest (film)	50	50			62
Evaluation activities: Lesson 6	37	50	12		62

c. Ease of Administration	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Sound pretest (tape)	62	37			62
Movement pretest (film)	62	37			62
Evaluation activities: Lesson 6	50	50			62

d. Ease of Scoring	Very Simple	Rather Simple	Somewhat Difficult	Quite Difficult	PR
Sound pretest (tape)	75	25			62
Movement pretest (film)	75	25			62
Evaluation activities: Lesson 6	50	50			62

e. Utility of Results (Usefulness in assessing student growth)	Excellent	Good	Fair	Poor	PR
Sound pretest (tape)	50	50			62
Movement pretest (film)	25	75			62
Evaluation activities: Lesson 6	29	71			54

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Specific Questions for Relating Sound and Movement

Evaluation of Instrumentation

f. The tests used with CEMREL's Aesthetic Education packages vary in terms of their inclusiveness in providing information regarding the achievement of package goals. How comprehensive was the instrumentation accompanying this package? Did it provide information regarding student performance across all major goals? (As you understood them.)

The instrumentation [test(s)] was:
(Check One.)

Very Comprehensive	Comprehensive	Not too Comprehensive	Not at all Comprehens
12	87	____	____

PR 62

g. Do you feel that the instructional outcomes of any of the lessons or activities are of such a nature that they probably cannot be measured by objective means? If so, please check such lessons or activities below:

	ACTIVITY OR LESSON	*
____	Lesson 1.	Tape and film pretest: high-low, fast-slow, and loud-soft/strong-weak sounds and movements.
____	Lesson 2.	Listen to and produce sounds. Discriminate among the three sound continuums.
8	Lesson 3.	Work with Continuum Book, body movements, and shadows.
8	Lesson 4.	Matching sounds and movements.
8	Lesson 5.	Contrasting sounds and movements.
____	Lesson 6.	Integration and evaluation.
____	Lesson 7.	View and discuss the film, Fogarty Park.

* The number in each space in the percent responding out of the total number of questionnaires

APPENDIX C

TEACHER QUESTIONNAIRE AND RESULTS:

QUESTIONS FOR TEACHERS WHO TAUGHT MORE THAN ONE PACKAGE AND/OR WHO TAUGHT A PACKAGE MORE THAN ONCE

Rankings of Teachers Who Taught More Than One Package[1]

1. Order Taught

		Taught Later						
		Char.	Meter	D. Plot	Word P.	S. & M.	Total	Total As A Percent
Taught Earlier	Char.	--	1/3	1/10	0/8	1/2	3/23	13%
	Meter	2/3	--	1/7	2/7	3/3	8/20	40%
	D. Plot	9/10	6/7	--	6/11	3/4	24/32	75%
	Word P.	8/8	5/7	5/11	--	4/4	22/30	73%
	S. & M.	1/2	0/3	1/4	0/4	--	2/13	15%

2. Teacher Preference

		Ranked Lower						
		Char.	Meter	D. Plot	Word P.	S. & M.	Total	Total As A Percent
Ranked Higher	Char.	--	2/3	8/10	7/8	2/2	19/23	83%
	Meter	1/3	--	3/7	4/7	3/3	11/20	55%
	D. Plot	2/10	4/7	--	7/11	4/4	17/32	53%
	Word P.	1/8	3/7	4/11	--	2/4	10/30	33%
	S. & M.	0/2	0/3	0/4	2/4	--	2/13	15%

3. Student Preference (as indicated by teacher)

		Ranked Lower						
		Char.	Meter	D. Plot	Word P.	S. & M.	Total	Total As A Percent
Ranked Higher	Char.	--	2/3	8/10	7/8	2/2	19/23	83%
	Meter	1/3	--	3/7	4/7	3/3	11/20	55%
	D. Plot	2/10	4/7	--	6/11	4/4	16/32	50%
	Word P.	1/8	3/7	5/11	--	2/4	11/30	37%
	S. & M.	0/2	0/3	0/4	2/4	--	2/13	15%

[1] See notes on next page for explanation of tables and teachers involved.

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Rankings of Teachers Who Taught More Than One Package

NOTES: The data was taken from the last page of each teacher questionnaire (see below). 26 teachers said they taught more than one package: 2 teachers made incomplete rankings and were not included in the data; 13 taught and ranked two packages; 8 taught and ranked three packages; 2 taught and ranked four packages; and 1 teacher taught and ranked five packages. Teachers did not always return a questionnaire for each package they taught.

Although some teachers taught more than two packages, the package rankings were compared only in pairs for purposes of analysis. Thus, a teacher who ranked four packages was considered to have made six paired rankings.

The packages on the left side of each matrix represent those packages ranked higher by a teacher. The packages across the top of each matrix represent those packages ranked lower by a teacher. Each cell therefore represents a particular pairing, namely, the row package ranked higher than the column package. The fraction in each cell indicates the number of teachers making that cell's particular ranking divided by the total number of teachers ranking the two packages involved.

Please complete this last page if you have taught more than one Aesthetic Education Package.

Packages Taught / Order Taught
Teacher and Student Preferences

1. Indicate the PACKAGES THAT YOU HAVE TAUGHT during the current school year by placing a check in Column 1.
2. Indicate the ORDER in which you TAUGHT them in Column 2.
3. Rank order the packages in terms of YOUR PREFERENCE in Column 3.
4. Rank order the packages in terms of YOUR STUDENTS' PREFERENCES in Column 4.

In the SAMPLE RESPONSE for instance, a teacher reported that SHE TAUGHT The Choreographer first, Investigating the Elements Meter second, and Creating Characterization third. SHE LIKED Meter the most, Characterization next most and Choreographer the least (Column 3). HER STUDENTS LIKED Choreographer the most, Meter next most, and Creating Characterization the least.

Please fill in your responses.....

AEP PACKAGES (Column...)	* YOUR RESPONSE *				SAMPLE RESPONSE			
	1 Taught	2 Order Taught	3 Tchr. Pref.	4 Student Pref.	1 Taught	2 Order Taught	3 Tchr. Pref.	4 Student Pref.
The Composer	☐	☐	☐	☐	☐	☐	☐	☐
The Choreographer	☐	☐	☐	☐	✓	1	3	1
Constructing Dramatic Plot	☐	☐	☐	☐	☐	☐	☐	☐
Creating Word Pictures	☐	☐	☐	☐	☐	☐	☐	☐
Creating Characterization	☐	☐	☐	☐	✓	3	2	3
Relating Sound and Movement	☐	☐	☐	☐	☐	☐	☐	☐
Investigating the Elements:								
Meter	☐	☐	☐	☐	✓	2	1	2
Aural Texture	☐	☐	☐	☐	☐	☐	☐	☐
Texure: Tactile/Visual	☐	☐	☐	☐	☐	☐	☐	☐
Examining Tension: Suspense	☐	☐	☐	☐	☐	☐	☐	☐

AEP EXTENDED PILOT: TEACHER QUESTIONNAIRE RESULTS, 9/72

Teachers Who Taught A Package More Than Once

Below is the format of the last item in each questionnaire:

Extended Use of Packages

Have you taught any of the Aesthetic Education packages more than once? (i.e., to different classes)

☐ Yes ☐ No

If you checked "Yes" please indicate the number of times that you have taught each package.

In the SAMPLE RESPONSE a teacher stated that she taught The Composer to two classes and Creating Characterization to three different classes...

Please fill in your response...

AEP PACKAGES	YOUR RESPONSE	SAMPLE RESPONSE
The Composer	☐	[2]
The Choreographer	☐	☐
Constructing Dramatic Plot	☐	☐
Creating Word Pictures	☐	☐
Creating Characterization	☐	[3]
Relating Sound and Movement	☐	☐
Investigating the Elements:		
Meter	☐	☐
Aural Texture	☐	☐
Texture: Tactile/Visual	☐	☐
Examining Tension: Suspense	☐	☐

Only five teachers gave a positive response to the item:

	STATE	PACKAGE: NUMBER OF TIMES TAUGHT Char.	Meter	D. Plot	Word P.	S. & M.
1.	Alabama	2	2			2
2.	Alabama		2			
3.	Alabama				3	
4.	Illinois		2	2		
5.	Florida		5 (in part)			

APPENDIX D

STUDENT QUESTIONNAIRE

DIRECTIONS FOR ADMINISTRATION AND ANSWER SHEET

DIRECTIONS FOR ADMINISTRATION OF AEP

STUDENT QUESTIONNAIRE

Directions for General Questions:

Pass out the Student Response Sheets. Check to see that each student has a complete questionnaire. Have each student write his name, school, sex and the name of the package, or suggested abbreviation, on the top of the first sheet. Write the package name on the board for them to copy. Be sure that each student writes both first and last name on the sheet. If you prefer, you may record the information yourself before handing out the sheets, especially if your students are at a pre- or early reading level.

Then say the following*: NOW, I AM GOING TO ASK YOU SOME QUESTIONS ABOUT OUR WORK WITH (Name Package). (Use the name that you used during instruction to refer to the Aesthetic Education Package that your class worked with.) FOR EACH QUESTION YOU WILL BE ASKED TO MAKE A MARK THROUGH ONE OF THE PICTURES ON YOUR PAPER.

Draw the five faces on the board (if not set up previously) and make a single diagonal slash (/) through one of the faces. Then say, while pointing to the slash, "THIS IS THE TYPE OF MARK THAT I WANT YOU TO MAKE TO SHOW YOUR ANSWERS." Erase slash, complete drawing of partially erased face and continue with directions.

NOW LET'S TRY THE FIRST ROW FOR PRACTICE. THERE ARE THREE ROWS ON THE FIRST PAGE. ONE WITH A CUP, ONE WITH A FLOWER AND THE LAST WITH A TURTLE. I AM GOING TO ASK YOU TO DO SOMETHING FOR EACH ROW. THE FIRST ROW IS THE ONE WITH THE CUP. FIND THE CUP (hold up a copy of the sheet and point to the cup and then the rest of the row) AND THEN THE REST OF THE ROW. LOOK AT THE FIVE FACES. WHO CAN TELL

*(All parts to be read aloud are in capitals.)

ME HOW THE PERSON WITH THE FIRST FACE WOULD FEEL? Draw out the response "very happy". Repeat the procedure with each of the other four faces in turn until the following responses are drawn out or, provided by yourself, in the following order: "happy, so-so, sad, and very sad". Point to the faces, and if need be, act out the expressions yourself. Make sure that every student knows what each face means. Then continue.....

NOW, IF YOU FELL DOWN ON THE PLAYGROUND AND HURT YOUR KNEE, WHICH FACE WOULD SHOW HOW YOU FELT? PUT A MARK (pointing to the example on the board) ON THE FACE THAT WOULD SHOW HOW YOU FELT IF YOU HURT YOUR KNEE ON THE PLAYGROUND. Check to see that only one face, either the sad or very sad face has been marked. Then say: NOW, ON THE SAME ROW, THE ROW WITH THE CUP (point to the cup and row), MARK THE FACE THAT SHOWS HOW YOU FEEL WHEN YOU ARE EATING AN ICE CREAM CONE. WHICH FACE SHOWS HOW YOU FEEL THEN? (Name the five kinds.) MARK YOUR ANSWER. Again, check to see that only one face, this time either the happy or the very happy face has been marked. Discuss the differences between being very happy or sad, or just plain happy or sad if need be. Also tell them that they will mark the face in the middle, the so-so face, if they do not feel strongly one way or another.

Next say, NOW WE WILL LOOK AT THE NEXT ROW, THE ROW WITH THE FLOWER (point to the flower), FIND THE FLOWER AND BE READY TO ANSWER THIS QUESTION. READY? MARK THE FACE THAT SHOWS HOW YOU FELT WHEN WE WORKED ON (Name Package). DID YOU FEEL VERY HAPPY, HAPPY, SO-SO, SAD, OR MAYBE EVEN VERY SAD, WHEN WE WORKED ON (Name Package); MARK ONLY ONE FACE TO SHOW HOW YOU FELT. (Repeat the question and then check to make sure that every student understands the directions and that he has marked only one face.)

NOW LET'S MOVE TO THE BOTTOM ROW WITH A TURTLE ON IT. (Point to the Turtle while talking.) IN THIS ROW MARK THE FACE THAT SHOWS HOW YOU WOULD FEEL IF I SAID WE WERE GOING TO GET ANOTHER PACKAGE SOMETHING LIKE THE ONE THAT WE JUST FINISHED WORKING WITH. IF YOU REALLY WOULD LIKE TO WORK WITH ANOTHER PACKAGE, MARK THE VERY HAPPY FACE (pointing); IF YOU REALLY WOULDN'T WANT TO WORK WITH ANOTHER PACKAGE, MARK THE VERY SAD FACE (pointing); IF YOU FEEL ONLY SOMEWHAT LIKE HAVING OR NOT HAVING THE PACKAGE, MARK THE HAPPY OR SAD FACE. IF YOU WOULDN'T CARE WHETHER OR NOT YOU HAD ANOTHER PACKAGE OR ARE NOT SURE, MARK THE SO-SO FACE. IN OTHER WORDS THE MORE YOU WOULD LIKE TO HAVE ANOTHER PACKAGE, THE CLOSER TO THE TURTLE WILL BE THE FACE THAT YOU MARK.

Check that everyone understands and marks a single face. When everyone is done, instruct the class to turn to the next page. Then say the following: OKAY, NOW LET'S DO SOME MORE QUESTIONS, ONLY THESE WILL BE A LITTLE DIFFERENT. LISTEN CAREFULLY WHILE I SHOW YOU WHAT TO DO. HOW MANY ROWS ARE ON THIS PAGE? (Get responses.) RIGHT, THREE! ON THIS PAGE, THE ROWS HAVE A FISH, A CAT AND A RABBIT. NOW FIND THE FISH (pointing) IN THE FIRST ROW AT THE TOP OF THE PAGE. I WANT YOU TO SHOW ME THAT YOU KNOW WHAT EACH OF THE FIVE PICTURES IS ON THE TOP OF THE PAGE. WHEN I TELL YOU THE NAME FOR EACH THING, MAKE A MARK THROUGH THAT THING LIKE YOU DID THROUGH THE FACES ON THE FIRST PAGE. THE ORDER IN WHICH I GIVE THE THINGS ARE DIFFERENT THAN THE ORDER IN THE ROW. READY? FIRST PUT A LINE THROUGH THE BOAT. Check to make sure that your students are marking correctly, then instruct them to put a line through the hat, the block, the balloon, and the apple. When they finish this exercise, give the following instructions, using the same procedure for each item, directing the students' attention to the appropriate row by pointing out the picture key and then relating each picture in the row to a specific answer to the question:

NEXT FIND THE ROW WITH THE CAT. IT HAS PICTURES OF THREE OF THE THINGS YOU MARKED IN THE FIRST ROW. ON THIS ROW, I WANT YOU TO TELL ME HOW MUCH YOU THINK YOU LEARNED FROM WORKING WITH (Name Package). "IF YOU THINK YOU LEARNED A WHOLE LOT, MARK THE APPLE, IF YOU THINK YOU LEARNED A FAIR AMOUNT, MARK THE BALLOON. IF YOU THINK YOU LEARNED ALMOST NOTHING, MARK THE BOAT." Repeat the part in "quotes" and then check to make sure that the students have each marked only one picture.

NOW FIND THE ROW WITH THE RABBIT. FOR THIS, I WANT YOU TO TELL ME IF YOU THOUGHT YOU KNEW WHAT YOU WERE SUPPOSED TO BE DOING WHEN YOU WORKED ON THE (Name Package). "IF YOU THINK THAT YOU KNEW WHAT YOU WERE SUPPOSED TO BE DOING ALL OF THE TIME, MARK THE HAT. IF YOU KNEW WHAT TO DO MOST OF THE TIME, MARK THE BLOCK. IF YOU KNEW WHAT TO DO ONLY SOMETIMES, MARK THE BALLOON. (Repeat the part in quotes and then check to make sure that the students have each marked only one picture.)

NOW TURN TO THE PAGE WHICH HAS A CLOWN, A FLAG, AND A DUCK ON IT. FIND THE ROW AT THE TOP WITH THE CLOWN. FOR THIS ROW, I WANT TO KNOW HOW YOU FELT ABOUT THE AMOUNT OF SCHOOL TIME THAT WE SPENT WORKING ON (Name Package).

"IF YOU THOUGHT THAT WE SPENT TOO MUCH TIME PUT A MARK ON THE APPLE. IF YOU THOUGHT THAT WE SPENT JUST THE RIGHT AMOUNT OF TIME MARK THE HAT. IF YOU FELT THAT YOU HAD TOO LITTLE TIME TO DO THE THINGS IN THE PACKAGE MARK THE BOAT." (Repeat the part in "quotes" and then check to make sure that the students have each marked only one picture.)

NOW, GO TO THE NEXT ROW, THE ONE IN THE MIDDLE WITH THE FLAG. FOR THIS, I WANT YOU TO TELL ME IF YOU LIKED THE LOOKS OF THE THINGS THAT WE WORKED WITH IN (Name Package). BEFORE WE START LET'S SEE HOW WELL WE REMEMBER THE THINGS WE WORKED WITH IN THE PACKAGE. (Discuss the materials with the class listing the package contents that were graphically designed for visual impact and instructional effect: e.g.

color, cards, games, direction sheets, containers, visual aids, etc. After you feel that your students have reacquainted themselves with the graphic materials, proceed to the specific instructions.

"IF YOU THOUGHT THAT THE THINGS IN (Name Package -- elaborate if necessary) LOOKED "REALLY NICE", MARK THE BOAT. IF YOU THOUGHT THEY LOOKED "SO-SO", MARK THE BALLOON. IF YOU THOUGHT THE THINGS LOOKED "NOT SO GOOD", MARK THE HAT. IF YOU ARE "NOT SURE" WHETHER YOU LIKED THEM OR NOT, MARK THE BLOCK. (Repeat the part in "quotes" and check to see that each student has marked only one response.)

If the package required little or no reading by the students, omit the last row on page three. If the package involved a meaningful amount of reading of your students proceed with the last item on page three.

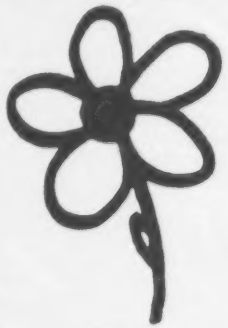
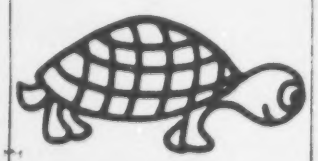
NOW, GO TO THE LAST ROW ON THE PAGE, THE ONE WITH THE DUCK. FOR THIS ROW I WANT YOU TO TELL ME HOW HARD OR EASY IT WAS TO READ THE WORDS IN (Name Package).

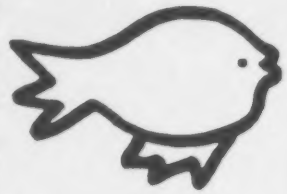
"IF YOU THOUGHT THE READING WAS EASY, MARK THE BALLOON. IF YOU THOUGHT THAT SOME OF THE READING WAS HARD, MARK THE BLOCK. IF YOU THOUGHT THAT A LOT OF THE READING WAS HARD, MARK THE HAT. (Repeat the part in "quotes" and then check to see that each student has marked only one response.)

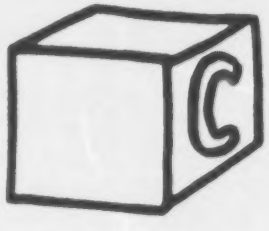
AEP Student Questionnaire

Name_____ Boy Girl

School_____ Package_____

	very happy	happy	so-so	sad	very sad
	very happy	happy	so-so	sad	very sad
	very happy	happy	so-so	sad	very sad

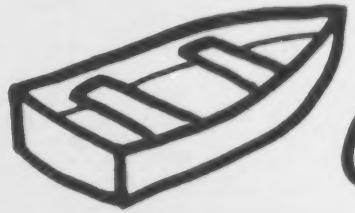




block

balloon

apple

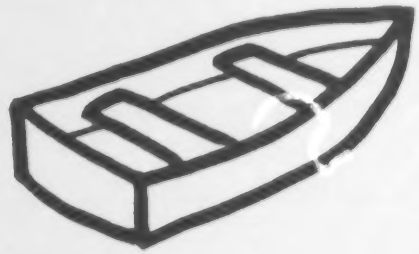


boat

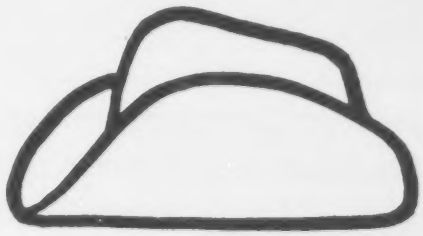
hat

a whole lot

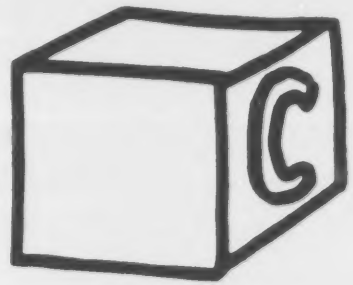
a fair amount



almost nothing



all of the time

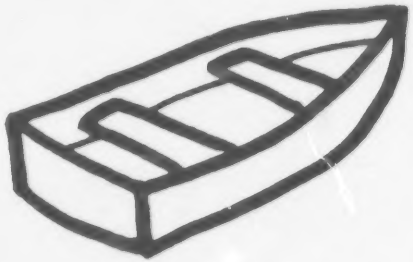


most of the time

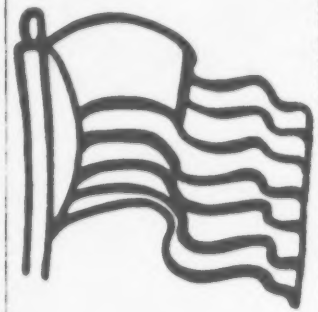
only sometimes

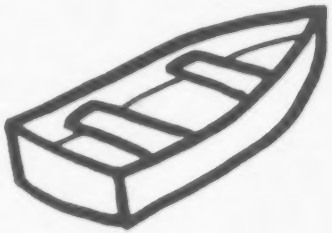
too much time

just the right amount of time



too little time

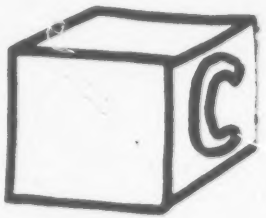




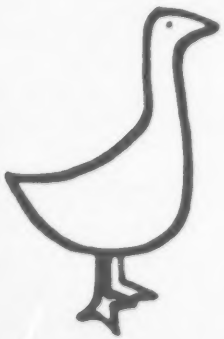
really nice

so-so

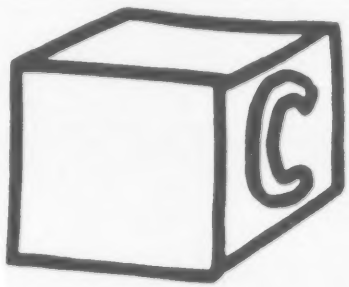
not so good



not sure



easy



some were hard

a lot was hard

APPENDIX E

STUDENT QUESTIONNAIRE RESULTS

AEP EXTENDED PILOT: STUDENT QUESTIONNAIRE RESULTS

Below are the questions and results reported as percents (see Table III for the actual numbers involved). The percents may total 99, 100, or 101 due to rounding. The "PR" column designates "percent of students responding who took the questionnaire." The "Average" designates the average percentage across packages. It is weighted equally for each package, i.e., it is not weighted according to the raw numbers responding.

1. Mark how you felt when we worked on (Name Package).

	Very Happy	Happy	So-So	Sad	Very Sad	PR
Characterization	31	33	35		1	100
Meter	22	19	52	4	2	100
Dramatic Plot	26	30	45			100
Word Pictures	23	35	37	2	2	99
Sound and Movement	29	35	34	2		100
Average	26	30	41	2	1	

2. How would you feel if I said we were going to get another package something like the one that we just finished?

	Very Happy	Happy	So-So	Sad	Very Sad	PR
Characterization	44	27	24	2	2	100
Meter	28	27	27	9	9	100
Dramatic Plot	49	32	13	4	2	100
Word Pictures	23	34	33	6	4	100
Sound and Movement	35	9	25	16	15	81
Average	36	26	24	7	6	

AEP EXTENDED PILOT: STUDENT QUESTIONNAIRE RESULTS, CON'T 1

3. How much do you think you learned from working with (Name Package)?

	A whole lot	A fair amount	Almost Nothing	PR
Characterization	53	43	4	100
Meter	55	40	4	100
Dramatic Plot	47	49	4	100
Word Pictures	50	42	8	100
Sound and Movement	39	48	13	100
Average	49	44	7	

4. Did you think you knew what you were supposed to be doing when you worked on the (Name Package)?

	All the time	Most of the time	Sometimes	PR
Characterization	49	42	9	99
Meter	56	36	8	99
Dramatic Plot	35	61	4	98
Word Pictures	36	55	9	100
Sound and Movement	47	45	7	98
Average	45	48	7	

AEP EXTENDED PILOT: STUDENT QUESTIONNAIRE RESULTS, CON'T 2

5. How did you feel about the amount of time that we spent working on (Name Package)?

	Too much time	Just the right amount of time	Too little time	PR
Characterization	11	70	19	100
Meter	12	77	11	100
Dramatic Plot	6	78	15	100
Word Pictures	15	59	26	100
Sound and Movement	28	57	15	100
Average	14	68	17	

6. How did you feel about the looks of the things that we worked with in (Name Package)?

	Really Nice	So-So	Not So Good	Not Sure	PR
Characterization	65	23	6	6	100
Meter	40	25	12	22	100
Dramatic Plot	70	13	4	13	100
Word Pictures	63	18	5	15	100
Sound and Movement	57	2	21	21	98
Average	59	16	10	15	

AEP EXTENDED PILOT: STUDENT QUESTIONNAIRE RESULTS, CON'T 3

7. How hard or easy was it to read the words in (Name Package)?

	Easy	Some were hard	A lot was hard	PR
Characterization	78	22		66
Meter	91	10		66
Dramatic Plot	83	17		100
Word Pictures	82	18	1	100
Sound and Movement	88	6	6	89
Average	84	15	1	